

AMATEUR CINE WORLD

"Train 'em Young!"



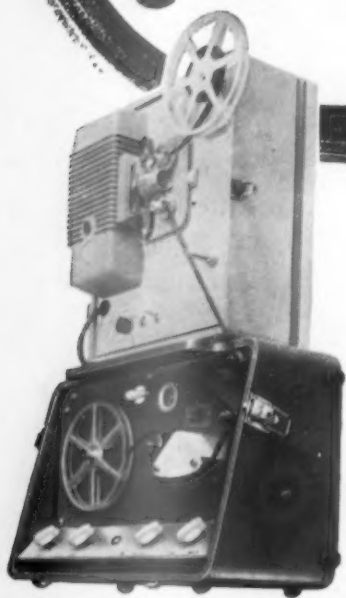
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HOME TALKIES

FOR EVERYBODY!
8m.m. and 16m.m.



Here, available for the first time in this country, is a revolutionary invention that enables anyone possessing any type of 8mm. silent projector to record—quite easily—speech and music direct on to processed black-and-white and coloured film. (A 16mm. Recorder is also available.)

The Peterson Magnetic Portable Recorder is a precision-built machine of the highest quality. Commentary is made with the Peterson Recorder during the projection of the processed film. The sound is automatically recorded on the magnetic sound strip and when next projected the film has become a T-A-L-K-I-E. Sound can be erased and replaced as often as required.

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PETERSON
Magnetic Recorder

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Come at any time and see for yourself the possibilities of this Revolutionary Recorder. If you cannot call, please send for literature or consult your local dealer.

L.I.F. MAGNETICS LTD., Wardrobe House (Dept. M/2), 146a Queen Victoria St., E.C.4. Central 8695 (3 lines)

Wallace Heaton's Notebook

AVOID EXPOSURE PITFALLS with the Patheoscope Exposure Calculator. Designed for use with Patheoscope SS, VF and Kodachrome films with corrections for season, time, light and location. Price only 2/3, post 3d.

THE REPORTER PORTABLE TAPE RECORDER enables you to make on-the-spot recordings of speech, sound effects and music literally anywhere—in the street, train, car or aircraft. Measuring only 14 x 7 x 6 1/2 in. and weighing only 12 lb. it is completely independent of electric mains. Power is supplied by a spring motor and small dry batteries. With only one control, operation is the simplest possible. Plug in the microphone, switch to record and the Reporter is ready for use. The Reporter De Luxe model with built-in speaker and microphone is priced at £39.

VICTOR SPARES. We have an excellent stock of spare parts for Victor 40 and Greyline 16mm. sound projectors including switches, controls, plugs, shuttles, motor parts, aperture plates, lamps, valves, belts, condensers, fuses, cams, reflectors, etc. Let us know your requirements and we will quote by return. Please send your old part as pattern when possible.

OUR CINE CATALOGUE is an excellent introduction to home movies, giving you all the information you need about the latest equipment. We will gladly send you a copy free of charge upon application.

WE CAN SUPPLY THE GOODS ADVERTISED OPPOSITE

ARE YOU PUZZLED by the large selection of projectors now available and wonder which one best suits your requirements? Then call in to see one of our cine experts who are handling these projectors all day, every day, and are fully equipped to answer all your questions. We have all the available models in stock and delight in demonstrating them side by side so that you can compare their performance.

A SOM BERTHIOT Hyper Cinor 6.5mm. adaptor lens fitted to the front of the standard lens on your Bolex 8mm. camera enables you to film wide angle scenes. Supplied with supplementary viewfinder. Price £25 4 6. Please give details of your lens when ordering.

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1 1/2 in. diameter. Price 15/- each, post 4d.

NOW READY!



Our latest 16mm. Sound Film Library Catalogue.

Plan your winter programmes now from our 1955-56 Catalogue. Brimful of films to suit all tastes and advance details of new releases. Write today for a free copy.

AN ELECTRIC MOTOR DRIVE for your Faillard H16 camera. Very light and compact, it can be fitted in a few seconds and provides filming speeds of 8, 16, 24 and 32 frames per second. Complete with batteries and carrying case. Price £39 19 1.

SCREEN WHITE—now in two sizes! This non-crack, non-directional, non-inflammable screen renovating paint gives a perfect surface for monochrome or colour projection. To cover area 6ft. x 4ft., 10/6, post 9d. To cover area 4ft. x 3ft., 6/-, post 6d.

ARE YOU A FAIR WEATHER FILMER? Then you're missing half the fun. Try taking movies indoors. Difficult? Not a bit! The Pathelight outfit makes interior filming simplicity itself. The outfit consists of two reflectors mounted on extension arms which fit into a handle which also holds the camera. The price is £5 5 0. An illustrated leaflet is available—free on request.

OIL YOUR PROJECTOR THE CLEAN WAY. The Lubrilstyl oil pen is the cleanest and most efficient way to lubricate your projector. Light in weight, can be carried in the pocket or left in a drawer without fear of leakage. Like a fountain pen but solidly built with hypodermic nib, the lubrilstyl puts oil exactly and only where you want it. Price 12/6, post 6d.

GNOME TITLE LETTERS. A complete set of self-adhesive letters comprising 166 capital letters and symbols, 136 lower case, 42 silhouette cut-outs, 1 ruled background and a pair of tweezers. Available in red, blue, black, white, yellow and green. Price £2 per set.

CINEFACTS booklets provide the cine enthusiast with all the practical information he requires in a convenient and inexpensive form. The following titles are now available:

CINE FILM
FAMILY MOVIES OUTDOORS
TRAVEL WITH A CINE CAMERA
EDITING AND TITLING
THE MOVIE PROJECTOR
HOME MOVIE SHOWS

Price 2/6 each, post 3d.

9.5mm. USERS send today for a copy of Patheoscope's latest catalogue of silent and sound films. Contains details of hundreds of entertaining films of all kinds that you can buy for your private library. Price 2/-, post 4d.

PRESGRIP CINE TITLE OUTFITS. We have an extensive selection of the fine new cine title sets in stock, as follows:

Set A. Containing over 800 parts in three sizes with coloured backgrounds in de luxe presentation box £9 9 0.

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Set E. 1/2 in. letters and numerals and background in cardboard box £1 15 0.

Set F. Containing 1/2 in. letters and background in cardboard box £1 10 0.

For full details send for illustrated leaflet.

AN ADAPTOR is available to enable Leica lenses to be fitted to most 16mm. cameras with Standard type C threaded lens mounts including: Faillard Bolex H16, Bell & Howell, Ensign, Victor, Keystone and many others. Ask for the Faillard B0324 adaptor. Price £4 1 0.

"GOD SAVE THE QUEEN" trailers give your film show a professional finish. Filmed at 16 f.p.s. with moving title superimposed on an actual shot of Her Majesty mounted on police horse Winston.

8mm. B. & W. 3/- 8mm. col. 12/-
9.5mm. B. & W. 5/- 9.5mm. col. 21/-
16mm. B. & W. 6/- 16mm. col. 24/-
postage 3d.

16mm. sound edition with music by military band. Filmed at 25 f.p.s. Black and white 20/- Colour 45/-
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MAY 1951

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Kodascope 8-35, 200w. lamp, rewind, for 200-250 v. A.C./D.C. ... £12 10 0

Kodascope 8-60, converted to 300w. lamp, stills, rewind, for A.C./D.C. ... £17 10 0

Kodascope 8-50R, 200w. lamp, built-in resistance for A.C./D.C. 230v. ... £15 0 0

Kodascope 46, post-war model with 200w. lamp, 220-230v. ... £22 10 0

Kodascope 70, 500w. lamp 400ft. spool arms, transformer, case ... £27 10 0

Nizo Lucia II, 500w. lamp, projects stills, reverses, with pilot lamp and case ... £47 10 0

Kodak Eight-30, 100 watt lamp, motor rewind, for A.C./D.C. supplies ... £10 0 0

9.5mm. Projectors

Pathoscope Gem, 12v. 100w. lamp, 900ft. spool arms, for A.C. 200-250 volts ... £25 0 0

Pathoscope Son, sound projector, 900ft. spool arms, rewind, speaker and case ... £55 0 0

Pailard Bolex P.A., 250 watt lamp, reverse switch, motor rewind, case. For 100-250v. A.C./D.C. ... £17 10 0

Specto Standard, post-war model, 100 watt lamp, motor rewind, for A.C. supplies 200-250 volts ... £27 10 0

16mm. Silent

Bell & Howell Model 130, 1,000w. lamp, 1,600ft. spool arms, stills, case and transformer ... £75 0 0

Kodascope 16-20, press button controls, 750w. lamp, all gear drive, stills, reverse, motor rewind, with transformer, post-war model ... £60 0 0

Bell & Howell 57G, 250w. lamp, rewind, case and resistance ... £30 0 0

Bell & Howell 129, 750w. lamp, 1,600ft. spool arms, reverse, stills, rewind, with case and transformer ... £75 0 0

Kodak EE, 300w. lamp, rewind, built-in transformer and case ... £25 0 0

Kodak E, 300w. lamp, rewind, case, resistance for A.C./D.C. ... £20 0 0

Kodak K, 500w. lamp, rewind, stills, reverse, case, transformer ... £35 0 0

Kodak D, 300w. lamp, 400ft. spool arms, case and transformer ... £20 10 0

Ampro Stylist convertible, 750w. lamp, 2,000ft. spool arms, sound and silent speeds, case and transformer ... £67 10 0

Kodak G, 750w. lamp, stills, reverse, rewind, case, resistance ... £45 0 0

Kodak 16-10, 750 watt lamp, motor rewind, case and transformer for A.C. supplies 200-250 volts ... £50 0 0

Keystone A72, 300 watt lamp, motor rewind, resistance and case. For A.C./D.C. 200-250 volts ... £19 17 6

Keystone A81, 750 watt lamp, reverse switch, clutch for stills, motor rewind, case and transformer for A.C. 200-250 volts, post-war model ... £40 0 0

Multi-gauge Projectors

Bolex G916, dual 9.5mm. and 16mm., 500w. lamp, reverse, stills, rewind ... £42 10 0

Specto Standard, dual 9.5mm. and 16mm., 100w. lamp, case ... £35 0 0

Specto E dual, 9.5mm. and 16mm., 250w. lamp, rewind ... £39 10 0

Ditmar Duo 9.5/16mm., 500 watt lamp, reverse, stills, motor rewind, case ... £49 10 0

16mm. Sound

G.B.-Bell & Howell 601, 750 or 1,000w. lamp, 2,000ft. spool arms, sound/silent speeds, reverse, stills, rewind, 12in. speaker and transformer ... £145 0 0

G.B. L516, 500w. lamp, 1,600ft. spool arms, sound/silent speeds, 12in. speaker, for A.C./D.C. supplies ... £70 0 0

Ampro Stylist, lightweight single case model, weighs only 30 lbs. 750w. lamp, 2,000ft. spool arms, sound/silent speeds, rewind, transformer for 200/250v. A.C. ... £125 0 0

Bell & Howell 138C, single case model, 750w. lamp, 1,600ft. spool arms, sound/silent speeds, with transformer for A.C. supplies ... £87 10 0

Bell & Howell 156V, Filmosound Utility, 750w. lamp, 1,600ft. spool arms, stills, reverse, rewind, transformer for A.C. supplies ... £100 0 0

Victor Greyline with EkcoSound magnetic adaptor for recording and reproducing magnetic sound tracks. Also shows optical sound films and silent films at 16 or 24 f.p.s. With 750w. lamp, 1,600ft. spool arms, 15 watt amplifier and 12in. speaker. As new ... £225 0 0

Ekco-Sound magnetic adaptor to convert Victor 40 and Greyline projectors to record and reproduce magnetic sound tracks. Complete with magnetic head, mixer unit, microphone and phones. Almost new ... £42 10 0

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We have not the space this month to include our usual selection of used cine cameras, but we have a fine range in all sizes in stock. All our second-hand cameras receive a careful examination and overhaul including a film test before being offered for sale, and are guaranteed for 12 months. Write today for our latest second-hand cine list.

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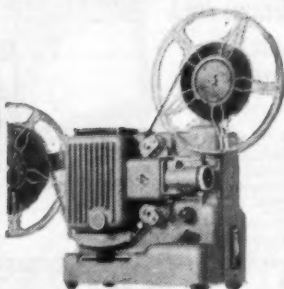
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8 mm.



PAILLARD M8R

The projector that cannot damage your films. 500 watt lamp, for 100v.-250v. A.C. or D.C. ... £68 0 0



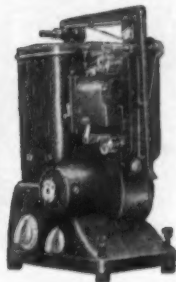
EUMIG P8

Quiet running, cleverly designed. Projects bright, clear pictures, 400ft. spool arms. £32 0 0



G.B.-B. & H. 606H

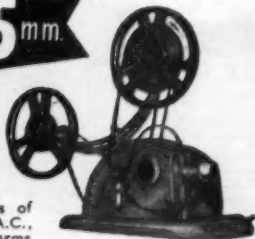
All gear drive, quiet, bright and rock steady. 500 watt lamp £57 0 0



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With lamp economy control, 800ft. spool arms, 500 watt lamp £39 15 0

9.5 mm.



PATHE-SCOPE GEM

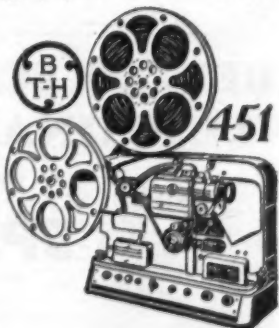
For supplies of 200-250v. A.C., 900ft. spool arms 12v. 100w. lamp £37 10 0

16 mm.

B.T.H. 451

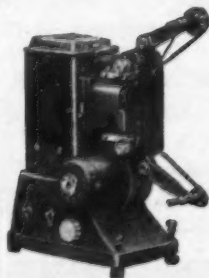
The latest in magnetic sound. Wonderful quality with all types of magnetic tracks.

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Has 400ft. spool arms, 100 watt lamp, motor rewind £37 10 0



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A complete sound projector in one case. Has 500w. lamp, 2,000ft. spool arms. £165 0 0

G.B.-B. & H. 613H

With 750 w. lamp, 800ft. spool arms, still picture clutch, reverse switch, motor rewind. £75 0 0



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FOR :

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- STABILITY
- MOBILITY

**STANDARD
MODEL
(non-trolley)
£5 15s. 0d.**

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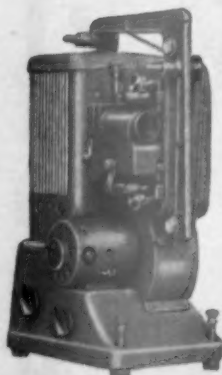
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8mm.	9.5mm.	16mm.	9.5/16mm. Dual	8/16mm. Dual
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AND THE NEW **POPULAR** 8mm. Model with mains voltage lamp
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16mm. Bolex H16, f/1.9 lens, all movements ... £152 7 6
16mm. Sound/Silent Bell & Howell 626 projector, 750 watt lamp for A.C./D.C. ... £205 0 0
16mm. G.B.-Bell & Howell Autoload, with f/1.9, variable spds. £89 8 9
8mm. Paillard B8, 13mm. f/1.9 lens, 36mm. f/2.8 telephoto, 6 speeds £119 5 0
8mm. Bolex C8, f/2.8 bloomed lens ... £53 13 0
8mm. Bolex B, f/1.5 bloomed lens £86 15 9
8mm. Paillard C8, f/1.9 lens, 6 speeds ... £71 11 0
8mm. Eumig C3, built-in exposure meter, f/1.9 Xenoplan, 3 speeds, E.R. case ... £76 17 0
8mm. G.B.-Bell & Howell Sportster, f/2.5 ... £43 14 6
8mm. Bell & Howell 626, f/2.8 £218 16 4
8mm. Movikon 8, Movitar f/1.9 lens ... £54 3 3
8mm. Kodak 8-55, fixed focus f/2.7 £39 15 0
8mm. Bauer 88, with f/2.7 £47 10 0
9.5mm. Pathe Pat, f/5.6 lens £13 18 3
8mm. Moviscop Viewer £40 6 0
16mm. Moviscop Viewer £41 17 0
8mm. Brownie, f/2.7 ... £22 10 6
Cine Kodak 8-55, f/2.7 lens £39 15 0
8mm. Eumig, 8mm. f/2.8 Battery model ... £31 16 0



THE NEW G.B. BELL & HOWELL 16mm. 622, SAPPHIRE SOUND PROJECTOR

Standard Model, with 12in. Speaker for 110 volts A.C. ... £235 0 0
Compact Model with built-in 6in. Speaker for 110 volts A.C. £208 0 0
Transformer ... £17 0 0



G.B.-BELL & HOWELL 613

Model 613M for 110 volts A.C./D.C. £75 0 0
Model 613H for 200-250 volts A.C./D.C. ... £75 0 0
Spare 750 watt Lamp ... £2 2 6
Rexine covered Wooden Case £6 6 0
Fibre Carrying Case ... £3 5 0

USED CINE PROJECTORS

16mm. Ampro Premier 20 sound projector, two speakers £150 0 0
16mm. G.B.-B. & H. sound projector and speaker ... £160 0 0
16mm. Kodascope Model C, 100w. £12 10 0
8mm. B. & H. 606 projector, 1in. lens £54 10 0
8mm. Kodascope De-Lux, 200 watt £25 10 0
9.5mm. 500 watt Specto projector £36 10 0

NEW LENSES

1 1/2in. f/1.9 coated Dallmeyer for Bolex LB ... £10 4 5
1 1/2in. f/1.9 coated Dallmeyer for Viceroy ... £10 4 5
3in. f/3.5 coated Dallmeyer £22 11 6
1 1/2in. f/2.9 coated Dallmeyer for Sportster ... £10 4 5
1 1/2in. f/1.9 coated Dallmeyer for Sportster ... £20 4 2
Wide angle Dallmeyer for 16mm. £23 17 0
1in. f/1.9 coated Dallmeyer for Viceroy ... £16 16 10
1in. f/1.9 Taylor Hobson for 16mm. camera ... £24 0 0
1 1/2in. f/4 Dallmeyer Popular, 8mm. £12 15 9
Tele Megor, f/1.4 10cm. lens, type C mount ... £21 10 0

USED CAMERAS

16mm. Magazine Cine Kodak, f/1.9 £42 0 0
16mm. B.H. Filmo 70A, f/1.8 lens, 2 speeds ... £27 10 0
16mm. Cine Kodak Mag., f/1.9 lens £45 0 0
16mm. Kodak Model E, f/1.9 lens £35 10 0
16mm. Kodak B, f/3.5 lens, slip-in case ... £17 10 0
8mm. Dejur Citation with f/2.5, 4 speeds ... £35 0 0
8mm. Mag. Revere, f/2.5 lens and 1 1/2in. f/4 Dallmeyer with case £69 10 0
8mm. Cine Kodak Eight Model 20, f/1.9 lens ... £36 10 0
9.5mm. Pathe Motocamera £13 10 0
9.5mm. Pathe Pat ... £11 17 0
9.5mm. Dekko, f/2.5 lens £17 10 0

Kodachrome Film available from stock

16mm. Mag. Kodachrome £2 14 7
16mm. 100ft. ... £3 15 11
16mm. 50ft. ... £2 3 11
8mm. double 8 ... £1 8 0
8mm. Mag. ... £1 13 5
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THE NEW POPULAR G.B.-BELL & HOWELL 624 and 625
Model 624 Camera, f/2.3 lens giving wide angle view £28 16 4
Model 625 Projector, 500 watt lamp, 400ft. spool capacity, weight complete 12 lb. ... £35 0 0

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When you have had your processed 8mm. film "Sound-Striped" (for only 1½d. per foot) you are then ready to lace it through the new wonderful Peterson Magnetic Recorder.

At once a whole new field of 8mm. entertainment is opened up for you! **TURN YOUR FILMS INTO SOUND FILMS!** APPLY YOUR OWN SOUND, JUST AS YOU WANT IT! **RECORD IT WHILE YOU WATCH THE ACTION**—perfect synchronisation is obtained **AND MAINTAINED**. Immediately reproduced with high quality. The sound may be erased and replaced as often as desired.

THIS IS A PRECISION BUILT MACHINE OF THE HIGHEST QUALITY.

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THE 8mm. PETERSON MAGNETIC RECORDER IS PRICED AT

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The New Pan-Cinor "70" Zoom Lens For Paillard H16



- Reflex Viewfinder, which provides direct viewing through the lens during filming and whilst you change the focal length.
- 17.5mm. to 70mm. is the range of focal lengths which may be altered during filming, whilst you are viewing through the lens.
- Full aperture is f/2.4. As the focal length is altered the aperture is automatically adjusted to maintain the effective aperture you have selected.
- Distances are scaled in feet and metres.
- Smooth-action push-pull lever beneath the lens makes the change of focal length absolutely smooth and free from any vibration. A small scale indicates the focal length in use.
- Type "C" mount makes it available for many other cine cameras.
- Complete with Lens Hood and Adaptor Ring for filters and close-up lenses.

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G.B. Sportster & Viceroy



G.B. Sportster (illustrated) still maintains its excellent performance and finish. Uses 8mm. 25ft. double run film. With 12.5mm. f/2.5 coated lens, 4 speeds, and case. Available brand new at

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G.B. Viceroy, turret head version of the Sportster. With critical focuser, 12.5mm. f/2.5 coated lens, 4 speeds. Now available brand new at

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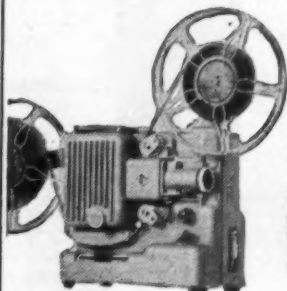
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PS Projector

100 watt 12 volt lamp, 400ft. spool arms, geared re-wind, 25mm. f/1.6 coated projection lens, smooth and silent running, precision claw mechanism. For A.C. supplies. **£32**



The latest model of this famous electrically driven cine camera. For 25ft. spools of 8mm. double-run films. F/2.8 fixed focus Eumon, coated. Single speed. Continuous running and single shots. Flashlamp battery runs ten films.

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Easy Payment Terms for Camera and Case on total price of £35 12 10; 15% DEPOSIT = £5 6 11 with 6 monthly payments of £5 6 8; or 8 at £3 19 6.

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8, 16, 9.5mm. SPECTO



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H.P. Deposit	£16 3 4
9.5mm. Specto, 500 watt	£48 10 0
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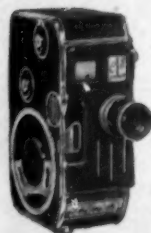
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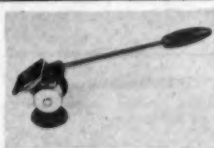


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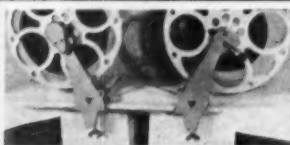


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This Month's Bargain Page

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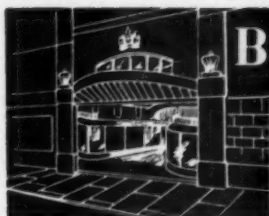
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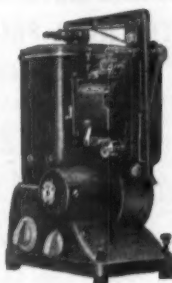
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PAILLARD H16 with 3 lenses

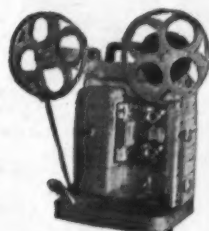
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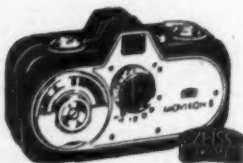
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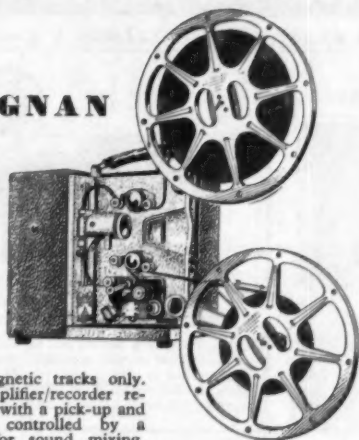
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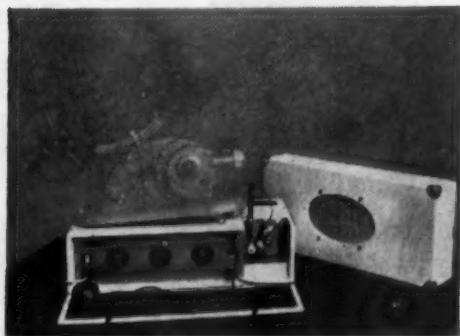
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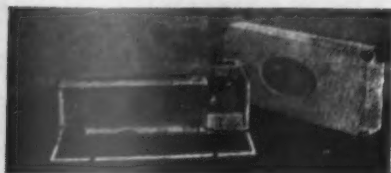
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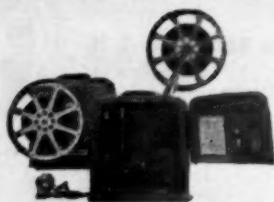
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16mm. PAILLARD-BOLEX H16 FILTERSLOT

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Extra lenses available :

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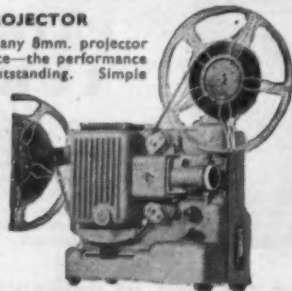
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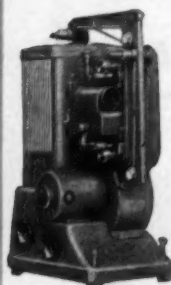
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3.T.H. S.R.B., 300w. lighting, good condition	£52	10	0
Loofil, 200w., sound/silent speeds, V.G.	£65	0	0
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1.5mm. Sound Projectors

Specto 100w., with Scanrite head and amplifier, in first-class order	£38	10	0
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6mm. Silent Projectors

American Kodascope 1,000w., mint (with case)	£45	0	0
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1.5/16mm. Dual 200B Plus, excellent	£19	10	0
6mm. Pathe Gem (brown)	£23	10	0
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Cameras—Cine

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Yvar with case, separate motor, full accs.	£220	0	0
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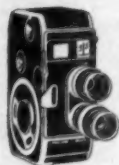
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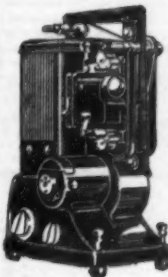
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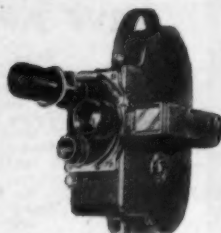
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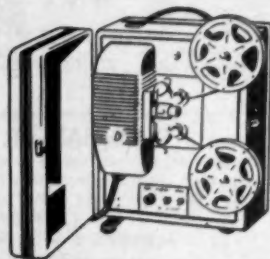
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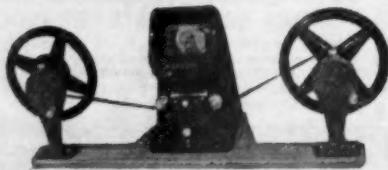
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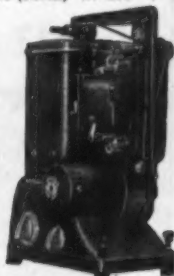
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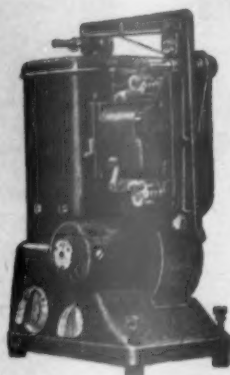
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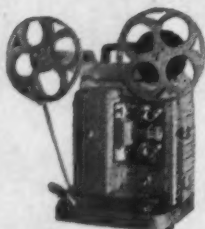
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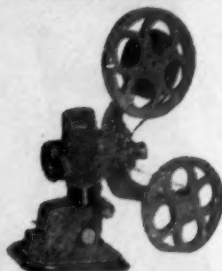


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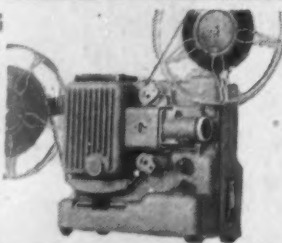
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Paillard B8, f/2.8	£68 18 0	7 0 0	8 6 5	15 0 0	7 4 10	67/5
Paillard B8, f/2.8 Std. and f/2.5 telephoto	£100 0 9	10 10 0	12 0 8	20 0 0	10 15 1	96/11
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B. & H. 625	£35 0 0	3 10 0	4 4 8	8 0 0	3 12 7	33/9
B. & H. 606H	£57 0 0	6 0 0	6 17 1	13 0 0	5 18 4	54/4
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Kodascope Eight-500	£40 0 0	4 0 0	4 16 9	9 0 0	4 3 4	38/2
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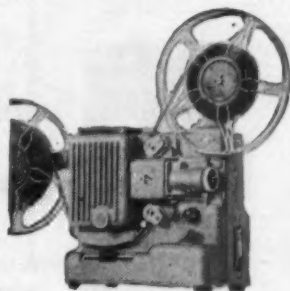
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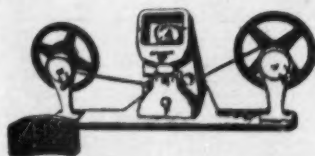
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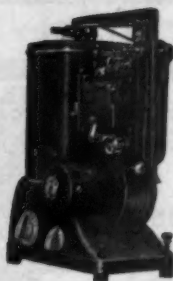
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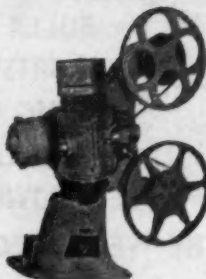
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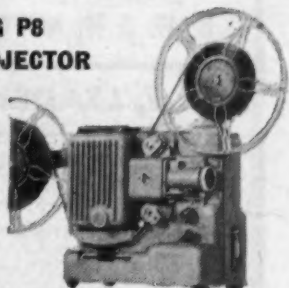
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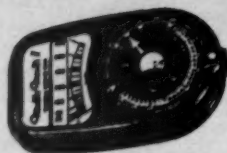
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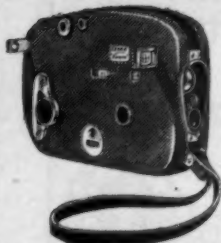
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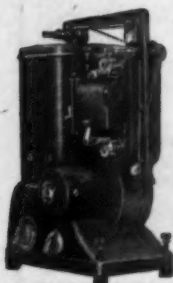
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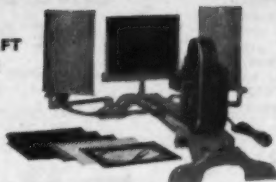
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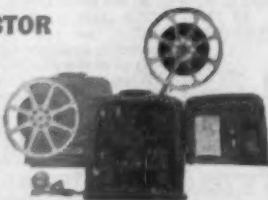
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AMATEUR CINE WORLD

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GORDON MALTHOUSE

Assistant Editor:

JOHN F. MAY

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Friends of the Family

The value of amateur film congresses lies—or ought to lie—as much in the contacts made as in the films shown. It is good to be able to meet fellow enthusiasts and discuss ideas, technique, gadgets with them. After all, they may not have been able to express those ideas adequately in their films! But the films shown during the U.N.I.C.A. congress can be fairly expected to be the best of their kind, for they are the pictures which some fifteen to twenty countries each year select as their finest.

Britain's failure to secure a higher placing is invariably ascribed to lack of imagination and imperfect technique—a wholesale criticism which comfortably spans the art of film making in its entirety. But, true to the standards of the international juries, the critic is usually more concerned with technique than with imagination; and by technique he does not mean the A.B.C. of film making but the polish which indicates effortless skill.

It would be foolish to make excuses. However much one may deplore the U.N.I.C.A. slide-rule method of judging, the fact remains that the best films usually come to the top. Yet in giving due weight to homilies on the need for improvement in British amateur films, it is fair to bear in mind that each entry has to go through a process of judging before ever it reaches U.N.I.C.A. The B.A.C.C.C., who select them, valiantly do their best but there has never been unanimity yet. Even *History of Walton*, hailed by U.N.I.C.A. as the leading film of its year, did not get a unanimous vote. And there must be few members of the B.A.C.C.C. who have not each year felt that likely films have been passed over.

However, this sort of hazard is probably inseparable from any kind of judging, and one must not be surprised that the disgruntled should acidly observe that it is just as necessary to raise the standard of judging as it is to raise the standard of films. So do not let us labour the matter or be so misguided as to shoot the pianist. For the competition is but one aspect of the U.N.I.C.A. congress; another no less important one is the opportunity it offers for the free exchange of opinion by amateurs of many countries.

A.C.W. has pointed out before that this interchange of views is hampered by the mounting lavishness of each reunion. U.N.I.C.A. puts on a splendid show, and each host country is tireless in its attention to the

entertainment of its guests. It is a prodigious fiesta, with everything laid on—yes, right down to the neat little packet of U.N.I.C.A. aspirins. But the cost of participation in these superbly staged entertainments puts them beyond the reach of all but the few. It is a pity that the international language of films should be so unnecessarily hampered by money.

Yet the real enthusiast is not easily put off. Every year Mr. H. W. Wicks of the I.A.C. calls in on us with the latest news of his European travels. Mr. Wicks *likes* sleeping in tents. He likes finding his own way across Europe. Let other visitors speed to U.N.I.C.A. in upholstered comfort! Less easy ways will get you there just the same, and if you miss some of the junketing, you do at least have time to get into the right frame of mind for the films.

Two weeks after the Congress had closed, observe Mr. Wicks happily wandering around a park in Saarlouis. Up comes Mr. Funck of Luxembourg. How fortunate that Mr. Wicks should have been going to Luxembourg that evening! Permit Mr. Funck to offer Mr. Wicks a lift.

In the cafe at Luxembourg sits a gentleman from Arlon. So his chance acquaintance from England is an amateur cine fan? Does he know M. Bertogne here—M. Bertogne, ex-U.N.I.C.A. president and leading light in amateur cine circles? Indeed he does, and is to call on him tomorrow. Then he will leave for Namur . . . "and naturally will call on M. Piron?" But naturally!

A pleasant evening with M. and Mme. Bertogne ("the tenderest pork chop I have ever tasted") and discussion about the possibility of British amateur films going to Luxembourg. Then lunch with M. Piron, followed by a rendezvous at La Panne with M. Deton. And all the time talk of amateur films. M. Piron would like to stage a gala of British amateur films next year in Namur. And why can't we see more films from other countries, and more often? A programme of I.A.C. films taken to Antwerp some years ago is still happily remembered.

"You can see", says Mr. Wicks, "I was not a foreign visitor to them, but a club member who shared their enthusiasm for films and so was admitted a friend of the family". The solemn conclaves have their uses, but easy contact that does not depend on the depth of your pocket can be even more rewarding.

Amateur films must have their bedroom scenes, too! But there's no glamour or cheesecake about this one: destined for a place in a 9.5mm. film of Edgar Allan Poe's "Fall of the House of Usher", it shows Lady Madeleine's bedchamber, furbished up from a professional artist's studio. Trinity Films of Sevenoaks, who are making the film, boldly challenge comparison with earlier films of this story, both professional and amateur.

BUT WHY NOT
TRY TO BE

Better

than the

Professionals?



"You can't judge amateur films by professional standards". Recognise the phrase? You've probably used it whenever you've shown one of your productions to someone unfamiliar with cine work. It's an overworked excuse for the absence of Hollywood gloss. And in my opinion it represents a dangerous and misleading attitude.

We should judge our films by professional standards. For far too long we've been consoling ourselves by comparing our productions only with those of friends and rival cine clubs. As a result, our whole movement has become

insufferably smug.

The great majority of the circle of cine enthusiasts only look inwards, each smiling complacently at each, without a thought for what may be going on behind their backs. And most seem to have their eyes blinkered and ears plugged against the flash and rumble of any revolution in theme or treatment. Meanwhile, outside the circle the professionals, despite the limitations of the box-office and the star system, make more progress every year than amateurs as a group have made since their earliest day.



Several utility bedroom scenes, featuring gent: ladies take care of camera and continuity. This is a scene in the making from Southall Cine Club's 8mm. picture, *End of Summertime*. Is the amateur inviting trouble if he chooses themes and situations which the professional with his elaborate studio resources can treat so much better? But amateur films should be judged by professional standards, says our contributor. For too long we've been trotting out weak excuses for unsatisfactory work.

Mention the word "professional" in the average cine club, and the sneer "commercial" and a swift change of subject will follow. But a commercial film is simply one intended to entertain a large number of people. Are our own objects so very different? Yet we all know the man who sincerely believes himself a keen and intelligent amateur and yet boasts that he hasn't been to a cinema in months.

Not Within Our Reach

I'm not suggesting that we can compete with the spectacle of *Quo Vadis* or the length of *Gone With the Wind*—not that I think anyone would want to! Nor do I believe that the slickness of the professional's lighting, camerawork and sound track is within our reach. But there's no reason at all why an amateur comedy shouldn't be as amusing as *Genevieve*, an amateur documentary as compelling as *Thursday's Children*, or an amateur drama as powerful as *The Dam Busters*.

Whether you prefer to call the chief virtue common to such films entertainment value or artistic merit, it obviously has little connection with the advantages the professional enjoys over the amateur. Large sets don't convey deep emotion. Crowds of extras don't give a film greater power. Unlimited technical scope doesn't mean an unlimited capacity to amuse, entrance or excite an audience.

At least one film in the latest Ten Best programme shows that the amateur can equal and even surpass the professional. High Wycombe Film Society's *Coming Shortly* is far funnier than any professional comedy released this year. And why shouldn't it be? The only thing it lacks—rather ironically—is the slick glossiness of camerawork and lighting which would have distinguished the trailer it so devastatingly satirises.

Ideas Before Equipment

With *Coming Shortly* Tony Rose proves that a good joke is more important than a pan and tilt head, a sense of timing more useful than a camera dolly and a worthwhile script more valuable than a fully-equipped studio. This is not the first amateur film to demonstrate the truth of such contentions, of course; in any case, they seem so obviously valid that a demonstration should hardly be necessary. Yet the great majority of amateurs still seem either unable to accept such truisms or else are completely ignorant of them.

This is the principal reason for the alarmingly low standards which are employed by so many in assessing amateur work, whether their own or other people's. Judges of club competitions and even some national competitions are as much at fault here as anyone. We've all heard of those absurd marking sheets which demand that each judge awards up to ten points for photography, ten for editing and so on. The only way to make such a system excusable would be to allow up to a thousand points for the film's success in achieving its object.

Who but an amateur would begin a consideration of a comedy by asking himself if the exposures were constant? As a matter of fact, *Genevieve's* photography was erratic, and the continuity was frequently outrageous. But who cared? The first requirement of a comedy is that it should be funny. In one recent national contest not one of the "comedies" awarded a prize satisfied this essential condition—as the absence of laughs at the premiere indicated.

Heart, Not Head

Unless a comedy entertains, a tragedy moves, a drama engrosses or a documentary informs, no amount of technical accomplishment will make the film successful. Cold-blooded analysis of a production is certainly the only way of discovering the secrets of a success; but the first response to a film, the first appraisal of its real merits, must be emotional rather than intellectual.

After all, an immediate reaction is bound to be the surest test of a film's worth. The producer must primarily have wanted his audiences to enjoy a certain sensation. Perhaps he also wanted to please their eyes with well-composed shots or to exhibit his proficiency with colour interiors, but these are strictly secondary purposes.

The impact a film produces, the laugh, the gasp, the absorbed silence, these are the proofs of its success. And these are the proofs by which the professional gauges a success, too. Let's face it; we've got to start judging our work by these professional standards. If we don't, even the audiences that television and our own bad habits have left us will give us up as a self-centred bunch of gadget-obsessed technicians.

LYNX.

More Entertaining than the Professionals

For the first time in its Monthly Film Bulletin, the British Film Institute has surveyed the entire programme of prizewinners in an amateur film competition, treating them in precisely the same way as they do professional shorts, including indications of audience suitability. This is a high compliment for the films—the more so since the criticisms are perhaps more favourable than most of those of the professional shorts analysed in the same issue.

Indeed, the Institute's reviewers observe that: "Although one might wish for evidence of more originality in contemporary non-professional work, this programme, given the presentation it deserves, offers a good deal more entertainment than the average programme of professional shorts".

The films singled out for this distinction? The *Amateur Cine* Group Ten Best of 1954 which have now started their autumn tour. Commenting on their "entertainment value for laymen", the B.F.I. says: "There is, in fact, a good balance of technical merit, artistic accomplishment and popular appeal in these films, and at least two deserve wide audiences". These two are specified as *Coming Shortly* ("with a vitality and pace rare in amateur films, it has more humour in its brief running time than many professional shorts several times its length") and *We Build Houses*, the producer of which "shows the construction of a row of houses as an operation of striking beauty, achieving his effect by balanced compositions, patterns of colour, unorthodox camera movements and rapid, rhythmic cutting". The technical quality of the entire programme, in the Institute's view, is "a considerable advance on the previous standards of the prizewinners in this, or any other, amateur competition in this country". (Show Diary on page 584).

The titling season's here, so now is the time to get down
to this business of

VIEWFINDER ERRORS

By A. C. ROBB

When we use a ciné camera close to the subject being photographed, we usually make what is called a parallax correction. But the correction we *should* make is rather more complicated; the simple type we commonly employ is frequently inaccurate.

The parallax problem is simple enough. The camera lens and viewfinder are usually in different places, so they must either see different ranges of the same subject, or the same range from different viewpoints. In Fig 1a we see that the half-white and half-black sphere, A, is in the exact centre of the lens coverage, but appears toward the right in the field of the viewfinder. This difference can be corrected by turning the viewfinder far enough to the right to bring the sphere into the centre of its field of view.

But even this correction is not perfect, for it will be seen, in Fig. 1b, that although the black and white areas of the sphere appear equal to the camera lens, the viewfinder covers more of the dark area and less of the white. This difference is normally negligible; for if, by way of example, the sphere is 18 inches from the camera, and the lens and the viewfinder are $1\frac{1}{2}$ inches apart, the angle

through which the viewfinder must be turned is only $4\frac{1}{2}$ degrees. This angle may cause the effect of very fine backlighting to be misjudged, but there are very few other conditions in which it is likely to matter much. In general, then, we can argue that, provided the viewfinder is kept as close to the lens as possible, this method of parallax correction is acceptable.

Any completely accurate means of parallax correction must enable the cameraman to see the exact field of view of the camera lens from the lens position itself. Ideally, the camera may incorporate some "reflex" device enabling the operator to see directly through the lens itself either prior to, or during shooting. Such an arrangement usually enables him to check the focusing at the same time.

A "reflex" viewfinder is an exceptionally valuable device when the subject, such as an insect, is moving about in front of the camera and must be kept in the field of the lens and in focus all the time. It is also, however, an extremely expensive device, for it must not misrepresent either the field of the lens or the depth of focus.

Fortunately, for the majority of titling and other static applications it can confidently be dispensed with. Lining-up can be done by moving the whole camera sideways or vertically until the viewfinder is in the exact position the lens will occupy during shooting. The shot is lined-up, the camera is returned to its original position, and then the shot is taken.

This technique is fundamentally correct: it is, indeed, exact. It can also, if desired, be modified, so that the subject rather than the camera is moved across—for only relative

movement is important, and it may be easier to move a title card than the camera. The choice of method depends only on convenience; for titling, however, some arrangement for quick movement between the lining-up and shooting positions is desirable. It is also a good idea to make it impossible, or at



Fig. 1a

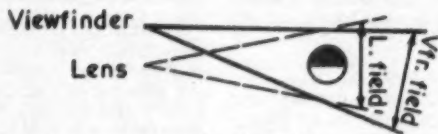


Fig. 1b

least difficult, to operate the camera in the lining-up position. Otherwise it is easy to forget to return it to the taking position before exposing the film.

It will often be found that, even when a title is exactly centred in the frame, it appears a little larger on the screen than it did in the viewfinder. When the title is short and small, this will probably matter very little; the danger can be recognised and roughly allowed for. When, however, a long title is involved, it may be important to use the frame area as fully as possible; and in order to do so the viewfinder should clearly be more accurate.

It is also important, when filling most of the frame area, to leave an adequate all-round margin; for the projector gate is always a little

smaller than that on the camera, and the picture will be further reduced if it is thrown on to a dark-edged screen. To allow for such reductions of the useful frame area, it is wise to restrict titles to about eighty per cent. of the total camera frame width.

Most viewfinders to some extent compensate for this reduction by representing an area slightly smaller than that actually recorded through the lens. It may therefore be worth while checking this before attempting to correct the viewfinder for close work: it is only necessary to photograph distant objects at the edges of the viewfinder field.

Different Distances

The second error, which is of size rather than position, has nothing whatsoever to do with parallax; but it resembles the parallax error in becoming increasingly important as the distance of the object is reduced. It is most pronounced in cameras with a large viewfinder window set back some considerable distance from the lens. The error itself depends on the fact that the viewfinder and lens are different effective distances from the object and therefore accommodate proportionately larger and smaller fields of view.

Fig. 2 shows a common arrangement of the viewfinder and lens. It will be seen that, while the lens is at a distance d_1 from the object, the viewfinder is effectively at a rather larger distance, d_2 . The widths of title card accommodated by the lens and viewfinder are clearly directly related to these distances, and can only be made identical if d_1 and d_2 are made equal.

When the viewfinder is built into the body of the camera and the lens is mounted in front of it, this equality cannot be obtained. Complete correction during lining-up can nevertheless be secured by moving the whole camera forward by an appropriate amount whenever the viewfinder is also moved across for parallax correction.

Find It From This Formula

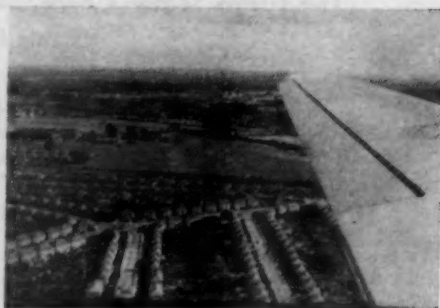
This amount is difficult to calculate exactly, because the camera lens will not be as simple as shown in Fig. 2. It will be a complicated multi-element assembly of which part will be movable for focusing. However, the focal plane of the viewfinder, F-F in Fig. 2, can be fairly accurately estimated from the formula, $L = 2.5fW$,

where W is the viewfinder window width, f is the focal length of the camera lens, and L is the distance of the focal plane behind the viewfinder window.

(All dimensions are in inches.)

This focal plane, F-F, should be moved to the effective centre of the lens; that is, with a 1-inch lens, to 1 inch in front of the film surface; with a 2-inch lens to 2 inches in front of the film surface, and so on. (It may be useful, in determining this distance, to know that the front surface of a Type C lens mount is 0.600in. from the film surface.)

(Continued at foot of next column)



Filming in

By PHILIP JENKINS

To-day there are more opportunities than ever before for taking pictures from aircraft. Perhaps the most sedate way is to photograph through the cabin window of an airliner—but you can do so only on the routes over Britain; if you are going abroad you have to pack your camera with your baggage. On low wing monoplanes such as Dakotas and Viscounts it is best to sit in one of the rear seats; from further forward the wing will largely block your view. Do not be afraid to get in ahead of the other passengers if you want a rear seat. At least half of them will also want those seats for alleged safety reasons, so it is up to you to get in first, in a good cause: films!

The best opportunities for filming from an airliner occur near the ground, and mostly on

A table can be drawn up listing the forward movements necessary with different lenses on any particular camera, and provided that these are adhered to, and that proper parallax correction is also adopted, the discrepancies between viewfinder and lens fields of view should always be negligible. In fact, there is no longer any excuse for faulty titling.

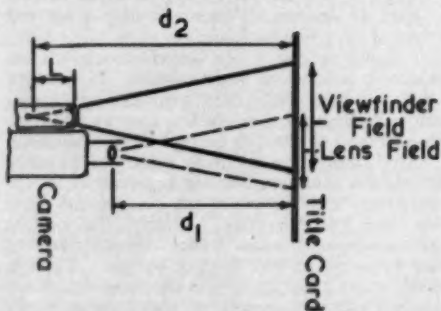
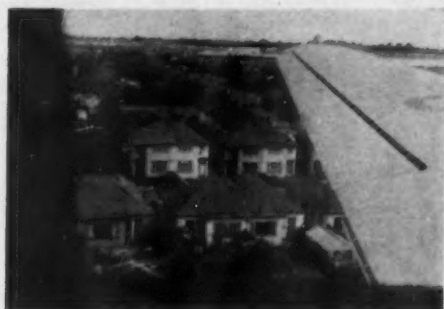
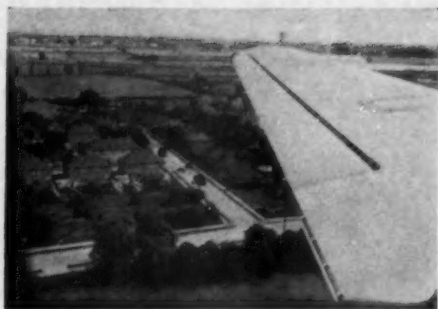


Fig. 2



the Air

This is the concluding instalment of a two-part article. The first, in last month's issue, dealt with ground-to air filming.

the circuit and final approach to land. The circuit is almost always flown left handed, so if you sit by a left (port) side window seat you will be on the inside of each turn, and have a grand view of the ground along the wing which is banked down (Fig. 1).

At aerodromes near built-up areas a shot of the approach to land will powerfully suggest speed as the houses get nearer and nearer, but the problem is that a clockwork camera will not keep running long enough! So the scene must be cut after the last turn on to final approach, and you must rapidly rewind the motor for shooting the last few hundred feet of descent until the plane is well over the boundary and above the runway.

Airlines normally fly "over the weather", and whatever may be happening down below, there is glorious sunshine all day up above the clouds. And what magnificent cloudscapes there are! There is also so much light that you just don't believe it until you have ruined your film by gross over-exposure! A typical cloudscape reads 1,600 on a Weston Universal meter—that is, about eight times as much light

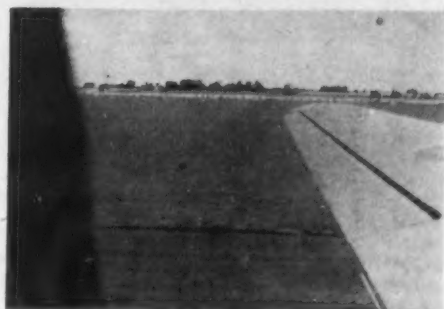


Fig. 1. Shots, in series, from a landing sequence. The best opportunities for filming occur when the plane is nearing the ground. Sit by a port (left) window because the final circuit is invariably flown anti-clockwise, and you need to be on the inside of the turn to get the most effective views.

as an average subject on the ground. Few cine camera lens stops will go small enough to avoid over-exposing this sort of scene. I have used a 4 X (0.60 density) neutral filter plus a 2 X yellow filter over the lens at f/16 on Super X, with good results. Kodachrome should need about f/18 to f/22 (without a filter, of course).

Light aircraft often provide very good facilities for filming, but don't choose one from which you have to shoot through the Perspex. On most aircraft the Perspex is somewhat scratched and dirty, and you'll virtually be shooting through a sheet of ground glass! You will probably do better from a cabin machine than from an open aircraft such as the still very common Tiger Moth. Incidentally, if you do film from a Tiger Moth, you must sit in the rear seat for a reasonably clear view—assuming, of course, you have a pilot who can fly it from the front seat. It also helps to lash the side flaps down for a clear view to obviate having to raise the camera so high that you cannot see through the viewfinder without putting your head up into an 80 m.p.h. slipstream. Whatever light aircraft you fly in, you are strapped in, and so your movements are restricted. Hence anything you might need on the flight must be placed in one of your top





Left: Fig. 2. A nearly vertical view is best for showing up the pattern of town and countryside. This shot was taken from a banked Dakota. Notice—again—that it was filmed from the port side of the plane. Below: Fig. 3. Showing how definition is lost through shooting through a Perspex window. (Air-to-air shot of a Tiger Moth.)



pockets; you cannot reach your lower pockets when you're strapped in.

The Austers are quite good for photographic work with their side-by-side seating and high wing construction. The later machines, such as the Mark 4, 5, and Autocrat, have sliding panel windows which open conveniently, but the very common Taylorcraft Plus D version has a top hinged window which is quite unsuitable because it only opens for a few inches at the bottom. I know one photographer who flies in a Taylorcraft with the entire door removed. It must surely be a frightening experience! I almost think I'd rather work through the Perspex!

Don't Use Telephoto

In the Auster, with its side-by-side seating, you will be in the right seat (the pilot sits in the left one), and will have two possible camera angles: one forward of the wing struts, and the other behind the struts. You will find that the atmosphere is always somewhat misty, so if you are filming the ground, do so from as low an altitude as possible, to minimise the effect of the haze. It is definitely better to film with a normal angle lens from a relatively low altitude, than to use a telephoto from higher up.

If you plan to fly round and film specific buildings in a town, you won't be able to go as low as you may wish because of the laws which forbid low flying over built-up areas, and the ever present risk of engine failure. After all, no pilot wishes to be caught with engine failure and not enough height to choose a reasonable field for a landing! For filming houses in fairly open country, get the pilot to do a powered gentle turn so that you "pivot" around the subject. Your shots then won't be blurred as they would be if you shot as the plane flew by at maybe 75 m.p.h.

Twice As Long, Much More Natural

If you fly fairly low past the building you are shooting, it is desirable to film at 32 f.p.s., opening up the lens one stop to compensate. The shot will be held twice as long on the screen and appear much more natural. It is best to film houses from a fairly oblique angle,

because your audience may not recognise a near vertical view. But shots of whole towns, rivers, etc., generally look best from a yet more vertical angle which shows up the pattern of the features on the ground.

Obviously, for air-to-ground shots you need good lighting on the ground. Nearly frontal lighting, say 30° to 45° to the side, gives the best results, with the sun fairly high in the sky so that there are no long shadows. Aerial shots of the ground depend on sharpness of fine detail for much of their effect. Cine film just cannot give this order of sharpness, so the subject matter must be planned accordingly. Pattern, rather than fine detail, should be emphasised, and each shot should be held long enough for the audience to grasp what is being shown.

Filter Essential

A filter to absorb the ultra-violet light and minimise haze is essential. For black and white film, a yellow filter is needed. A fairly strong yellow such as an Ilford Delta or Wratten No. 5 (Aero 2) gives best results, but a paler yellow can give a pleasing effect. For colour film, a U.V. absorbing filter must be used. At low altitudes a colourless filter such as the Ilford Q is sufficient, but higher up a very pale yellow filter such as the Wratten No. 2B is required to prevent an overall blueness in the film.

Exposure of air-to-ground pictures is generally similar to that for open landscapes, i.e., about 1 stop less exposure than a "normal" subject, with perhaps only ½ stop less than normal for low altitude shots. The appropriate allowance is, of course, made for the filter. The average yellow filter needs an exposure increase of about 1 stop, while the heavier yellow ones call for about 1½ stops increase. The practically colourless U.V. absorbing filters used with colour film do not require any increase in exposure at all.

DOUBLE RUN presents

the pros and cons of

The Dual Gauge Projector

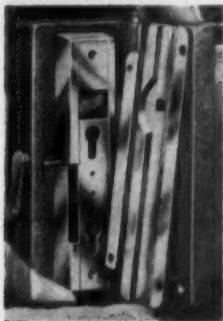
Although my filming is confined to 8mm., I quite often have to edit or project 16mm. films, so I thought it would be an advantage to own a dual gauge projector. I have long been fascinated by dual gauge machines and felt that the convenience of being able to show both 8mm. and 16mm. films with the same projector might outweigh the inevitable loss of quality on 8mm. So I ordered a new Specto 500w. dual 8/16mm. projector (price £60).

It is supplied with either a 1½in. or 2in. f/2 lens. I chose the 2in. and ordered an extra 1in. f/1.6 lens (price £6 15s.) for 8mm. so that I could fill roughly the same size screen with films of either gauge without having to move the projector. Also I realised that the 2in. lens would come in useful for 8mm. shows in small halls as it would allow me to set up the projector right at the back of the room.

Right in the Fashion!

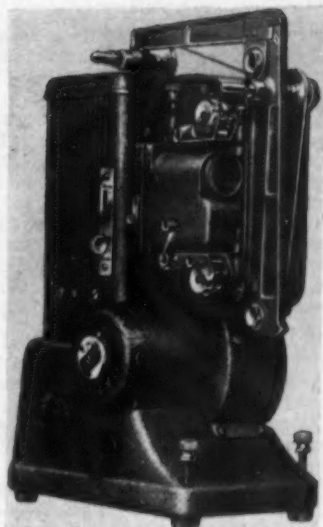
The 1in. lens, incidentally, cannot be used with 16mm. without distorting the edges of the picture so that they curve in towards the centre. Now that odd shaped screens are all the rage, I am keeping this effect up my sleeve until some proud nine-fiver comes forward to dazzle the Club with his SuperCineramaScope.

My first reaction on examining the machine was one of pleasure at its simple robust construction and the ease at which one could get at the working parts. To remove the side cover, it is only necessary to undo four thumb-screws. The base plate can be removed equally simply. If anything goes wrong, one can soon reach the faulty part. How different, I thought, from the sealed secrecy in which the mechanism of my 8mm. machine is shrouded.



8mm. and 16mm. gates on the Specto dual gauge projector. To change gauges it is only necessary to change two sprockets, move a lever and, of course change the gates. But the latter operation also involves substituting a film guide and slipping in an extra pressure plate.

Specto 500w. 8/16mm. projector, the machine which Double Run put through its paces.



The projector threw a really bright 16mm. picture. One of its interesting features is its three-position switch. The first position switches the motor on, the second switches the lamp on at reduced brilliance, and with the third it is at full brilliance. With 16mm., I found that the reduced brilliance position gave more than enough light for the home show and so enabled me to economise on lamp life.

To change to 8mm., one has only to pull off two spring-loaded sprockets and substitute 8mm. ones, move a lever from the 16mm. mark to the 8mm. (thereby altering the gearing and bringing a supplementary condenser element into position) and change the gate. This latter operation needs a bit of practice as it involves changing a film guide and slipping in an extra pressure plate. I did not find the instructions particularly helpful but soon acquired the knack of it.

Impressive Appearance

I found it rather difficult to thread 8mm. film into the gate, but now that I slip the film in diagonally from the top, as the makers suggest, I no longer have any trouble. I was not very impressed by the appearance of the parts making up the gate, but they seem to do their job efficiently. Inevitably, picture quality on 8mm., even when the lamp was on at full brightness, did not compare with that of my 8mm. projector which costs rather more for one gauge than the Specto does for two. There was, for example, a slight loss of focus round the edges of the picture, but the fault is not serious enough to trouble me, although it does mean that very careful focusing is necessary if you want to ensure that as much of the picture as possible is sharp.

I remember an 8mm. Specto that threw the picture badly out of focus at each splice, but it must have needed adjustment for I have not had this bother with mine, although I can hear splices going through. I did have some trouble with the driving belt (promptly and courteously replaced) but a contributory cause of its snapping might have been my use of the rewind, as I had not been bothering to set the motor to run at its slowest speed in order to eliminate the sudden jerk on starting. Now I do this and do not speed up the motor until after the first strain of rewinding has been taken. Perhaps a note to this effect might be included in the instruction book.

If You Plump for Projection . . .

I recommend this projector to those whose main interest is in projecting 16mm. films but who would like to be able to show 8mm. occasionally. If your main interest is in projecting 8mm., though, you would do best to follow the advice I was given and buy a machine designed solely for that gauge. Then if you want to show 16mm. films as well, look for an inexpensive second-hand 16mm. projector.

For myself, I like being able to change so quickly from one gauge to another; I appreciate the Specto after-sales service and I am impressed by their unflinching courtesy.

If mention of after-sales service implies the need for such service—and I must confess I had some teething troubles—I should perhaps point out that I know many people who have

had entirely trouble-free service from their Specto projectors for many years.

I think the design is a basically sound one, although I wish it were possible to clean the gate without having to reframe the picture each time, and I wish the top of the lamp house was fitted with a catch to prevent it falling off when the projector is turned upside down. You will have gathered by now that I have had more than one occasion to turn it upside down.

Good Performance

Although the controls are easy to operate, I would not describe it as a particularly simple projector for a beginner to learn on. It is too easy to try to project films with the control set at reverse (and so to strain the motor) or to forget to close the gate pressure pad before rewinding films (and so risk damaging the claw). A harsh grating sound from within, incidentally, probably means that you have joggled the gear change lever to mid-way between its 8mm. and 16mm. positions. I have, I must admit, fallen into all three of these traps.

To sum up, this machine gives a good performance on 16mm. (its 800ft. arms and ability to project sound films without damage are useful features), is quite adequate on 8mm. and does in my view offer really good value for money. One last point: I am horrified to see that a firm is now offering 800ft. 8mm. reels for it. Over an hour of uninterrupted silent film does not sound to me a very tempting prospect!

Action All the Way

I have been watching a school film unit at work on *Ever Been Had?*, a 50ft. 8mm. film, written, directed, filmed and acted by a class of 12-13 year old boys at a secondary modern school. It was remarkable how soon they got the hang of things. The story, which was genuinely all their own work, had been thought of from the start in terms of pictures. It tells how two boys believe they have caught a poacher, but find, too late, that he is nothing of the sort.

As one might expect, there is plenty of action. In one shot, the camera pans and tilts to follow three struggling boys as they roll all the way down a steep mound. In his excitement, the cameraman lifted the tripod clean off the ground as he tried to follow them. The director ordered a retake, but, in the finished film, both takes were used to make the most of the struggle.

As always with beginners, the boys would have preferred to have swung the camera about for every shot. But, except for the scene I have mentioned, they were made to keep it firmly clamped to a tripod. A pity the same condition is not imposed on all beginners—and most of the rest of us, too, for that matter!

The shooting was completed in two half mornings. There was constant bright sunlight and as Super X was used, it was necessary to



School group at work on *Ever Been Had*, production of which is discussed on this page. The "gamekeeper" and the "poacher" had only one gun between them, so each had to surrender it to the other before either could appear in front of the camera. Just another of these hazards of amateur film making!



Members of Bristol A.C.S. are making 8mm. and 9.5mm. versions of what they describe as a 'slight parody' on 'The Death of a Salesman'. Here the two cameras work side by side—the two versions will differ only slightly.

stop down as far as $f/16$. This interested me, as diffraction tends to mar shots exposed at such tiny apertures with 8mm.—and, indeed, the finished film was not absolutely sharp. But I am not sure how much of this was due to diffraction and how much to the grain of Super X. Had the unit used a neutral density filter, or even a yellow filter, it would have made a larger stop possible.

Some 15 boys were taking part, but the real work was being done by three or four. I can never understand how classes of 40 can be kept occupied by this sort of project. It is the small film units that get things done. It is no coincidence that eight of this year's Ten Best winners were made by lone workers.

Careful Rehearsal

The boy director carefully rehearsed each shot three or four times until he was absolutely satisfied with it. Everything seemed to go right, and there were no technical hold-ups of any sort. If I sound unduly envious about this, it was because I was then in the middle of a Club production in which every imaginable disaster had occurred. The reason must have been that we were using 16mm. and the school unit was using 8mm.!

Seriously, though, there is one snag in making school films on 8mm.: the difficulty of editing. The boys I saw had been unable to do the editing themselves because no animated viewer had been available and, without it, their teacher felt they just would not have been able to see what they were doing. For myself, I hold the film up to the light and peer at it through a projector lens. But perhaps this does require a little practice.

AGREEMENT ABOUT THE VICEROY

Mr. B. E. Ingham of Keighley, Yorkshire writes: "I was extremely interested in your article 'Trying Out the Viceroy' (July), particularly as I agreed with practically all your observations. At first I, too, found it difficult

to find the index marks for the various lens settings, until I discovered that the screw fitting on the back of each lens is adjustable. By loosening a locking-ring, the threaded collar may be turned, so that, by trial and error, the index of each lens may be brought to the outer side of the turret and seen easily. . . .

"As for the question of a $\frac{1}{2}$ in. fixed focus lens as against a focusing one, opinions may differ. The complete fade given by the iris of the fixed focus Mytal appealed to me more than the ability to vary focus, and it does save time when a shot has to be taken at short notice. As an experiment, I tried fitting a Johnson's $\frac{1}{2}$ in. spring lens hood on the knurled aperture ring of my $\frac{1}{2}$ in. lens. It grips well, and a fade can easily be carried out by means of the protruding levers, the position of which can be altered to indicate correct aperture. There is probably no perfect camera, but I think the Viceroy goes a long way towards it".

8mm. MAGNETIC STRIPE

I am rather worried about the lack of standardisation in the new 8mm. magnetic stripe projectors and attachments now coming on to the market. Take the Peterson attachment, for example. On this, the sound is 26in. ahead of the picture, a distance chosen for its convenience—but what is most convenient for an attachment is obviously not what is most convenient for a stripe projector. Hence film recorded on one outfit may not be in perfect sync. when reproduced on another. A salesman tried to persuade me that a loss of sync. by a hundred frames or so would not be very serious, but it is obviously an unsatisfactory state of affairs.

CLUB HIRE CHARGES

Some clubs charge twice as much for hiring out their non-prizewinning pictures as others do to hire out their Ten Best winners. I suggest that anything over 5s. 6d. for a 400ft. reel of black and white 16mm. silent film, or 3s. 6d. for a 200ft. of back and white 8mm. silent film is excessive. If a few clubs persist in charging double this amount, the rest of us should quote them comparable rates when they want to borrow films from us. Should not A.C.W., the F.C.S. and the I.A.C. suggest what they think are reasonable scales of charges to give a lead to clubs who are not quite sure how much to ask?



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

TECHNICIAN TO THE RESCUE

Sir,—As a "Technician" who has nevertheless managed to complete one or two films, I was very taken aback by Denys Davis's disparaging remarks about the technicians to be found in any normal cine club. Certainly there are people who mess around with gadgets and who never get anywhere or do anything concrete, but there are also vast numbers of experimenters who struggle to find a new, better way of doing things. After all, what did people say of Friese-Greene when he brought out his first movie camera? "This is just a toy, a novelty", they said, "it will never last". The "toy" has now grown into a full scale industry with the amateur cine movement as its offshoot, and more than ever is there a need for people who will give their time and interests to "fiddling about".

Mr. Davis says that the technicians are a menace to a club. This is true in many cases, but the man who can wire a circuit, service a projector or build a proscenium has a very real service to offer. Mr. Davis seems to expect too high a standard from us, but he must remember that we are no worse than the average amateur cameraman who is learning his job the hard way. Without the technicians, many clubs would find themselves handicapped when they came to do a spot of filming.

Besides his various uses to a club, the technician gets a sincere enjoyment out of his gadgets and Mr. Davis is very wrong to belittle this branch of his hobby. He must himself know the satisfaction of creating something, and he should know that the satisfaction is the same whether it is a fully finished film or a camera dolly he has made. Separate the technicians into a group, by all means, but let them have some encouragement for their well-meaning efforts.

INVERNESS.

RONALD C. MILLER.

UNSTEADY 8mm. KODACHROME

Sir,—Readers may be interested to learn how I overcame the problem of unsteady 8mm. Kodachrome pictures. I am a lone hand—perhaps a fastidious one. A.C.W. is my only guide, and I would like at once to thank Double Run for his criticism on this and other filmic matters. And thanks, too, to other contributors who have enabled me to see clearly the way I should go.

The clues to the cause of the trouble came from Double Run's article (Nov. '54) and

Centre Sprocket's (Jan. '55). In the first Mr. Wheatley is quoted as saying that there is a difference between film perforations on Kodachrome and monochrome and that he believed that the jumping of the picture on the screen was caused by the splicer. My experience was identical with that of Mr. Gaze (quoted in the second article): "a rhythmic up and down movement". In my case it occurred every 8 frames at 16 f.p.s. The amount of jump measured on a 30in. high picture I found to be .20in. Now, as the linear magnification is $30\text{in.} \div .15\text{in.} = 200/1$, this represents only .001 in 8 frames at the film (not "on" the film).

Finding a Solution

The answer, as I have now proved, is in the second paragraph, page 968, viz.: "But if one is 4 frames down and the other only 3 frames down, then irregular perforations will produce a floating picture". So the figure of .001 at the film is a differential error. What the actual error on the film is I do not know because it is far too small to be measured by ordinary means at home.

Now for the solution. It is obvious to me now that the claw distance from the lens must be the same in both camera and projector in order to prevent any film perforation error registering on the screen. I have a Movikon 8 and an M8R, both real gems. The first operates 4 frames down and the second 3 frames down. My alternatives were to buy anew, or alter. I chose the latter. To alter the Movikon was impossible. The following then, is a record of what I have chosen to do for myself to cure a specific trouble not in any way connected with the M8R.

Solving a Problem

XX is a line drawn through the original mean position of the claw travel and the axis of the claw arm. The problem was to lower this line by a pitch of the perforations so that the claw could function on frame 4 instead of frame 3. This was done in the following manner:

1. Rotate fulcrum lever C clockwise about its fixed axis A so that claw arm axis B is lowered .15in. to B1.

2. Other end of fulcrum lever will have risen to position shown at K. This means adding a little bracket H from $\frac{1}{2}$ inch steel strip to re-make contact with snail cam L for frame adjustment. This is fixed with a small rivet.

3. In order to maintain claw arm in its proper relative position, a new slipper is required .15 higher than the original one S. I have found Tufnol satisfactory for this.

4. A new claw arm spring D about $\frac{1}{4}$ inch longer is required, owing to lowering contact point E.

5. A longer tension spring F is required to hold supporting arm bracket H against the snail cam.

When all this is done, it will be found that the claw has almost sufficient depth of slot available already in the pressure-pad plate. I had only to deepen the slot by something less than .05, as shown at J, and all was well. This and the drilling of a rivet hole in the fulcrum lever were the only alterations I had to make to existing parts. I can revert to the original frame 3 position any time.

All this may sound like sacrilege, but I can assure the makers of M8R that it is still the same high grade machine as ever it was, without blemish internally or externally and still producing those "big bright pictures" which now in my case, and in spite of film perforation errors, projects them rock steady as well.

The success of this alteration means much to me, for it makes not only my earlier Kodachrome films, but black and white as well, really worthwhile showing.

I assume, now, that had I bought camera and projector by the same maker, or been advised to ensure, when purchasing, that the claw position was the same in each case, then it would not have been necessary to go to the length described in order to put things right. ENFIELD.

H. J. TURPIN.

In congratulating our correspondent on his ingenuity, we feel we ought to point out that his technically admirable modification will work only for users of 4-frame (or 2- or 6-frame) cameras.

And, of course, there is the point that they can save themselves all the trouble by taking up the matter of faulty perforations with Kodak—though that is in the nature of an insurance against future bother rather than a remedy for the present. The sporadic outbreaks of faulty 8mm. perforations are always, apparently, due to the added perforations being slightly inaccurate compared with the basic 16mm. perforations, but picture unsteadiness only arises if the claw-to-gate separation differs on camera and projector.

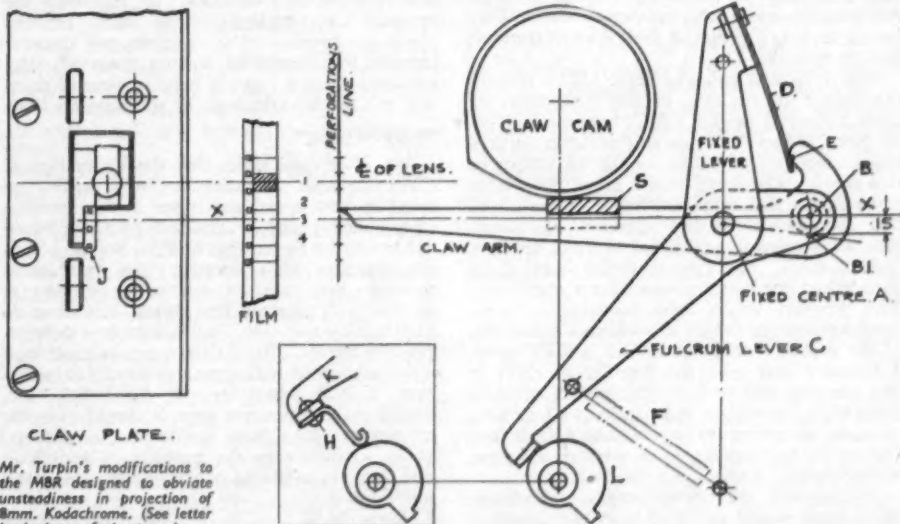
FILTHY LUCRE

Sir,—It seems to me that there is matter for concern in the increasing commercialisation of the amateur film. A.C.W.'s apparent approval of the fact that sponsored television invites truly amateur films, for which it offers astronomical prices disguised as prizes, appears to be tempered only by misgivings about the quality of the films likely to be available. Do you really view with equanimity this threat to amateur film standards and status, or can it be that our own A.C.W. is tarred with the same brush?

Even in what purports to be a purely amateur film competition—though it is always judged by professionals—small money prizes are offered. I refer to the Scottish Amateur Film Festival. And now a scheme is proposed for the financial backing of amateur films.

There is a very real danger of our hobby being debased by commercialism, and in its large scale distribution of the Ten Best A.C.W. does as much as anyone to contribute to this. Big money-paying audiences—get the people in somehow—tell the public about amateur films. . . . And all this raucous, undignified shouting in the market place for what is to most of us just a hobby which we take up because we wish to have happy records of our families.

I suggest that the time has come when we should call a halt and seriously consider the



Mr. Turpin's modifications to the M8R designed to obviate unsteadiness in projection of 8mm. Kodachrome. (See letter beginning on facing page.)

way we are going. The amateur film does not need big audiences, and if emphasis is always to be on audience reaction, the amateur film will suffer.

RYE.

COLIN DRAPER.

We could say: "Get your hooks on Associated-Rediffusion's £500 and worry about the ethics of it after—if you feel like worrying then", but there is much more to it than that. Mr. Draper presents his case with vigour, but he surely overstates it. We hope to discuss the implications of it in an early issue, and meanwhile invite you to have your say.

NEWS FROM GREECE

Sir,—I think you will be a little surprised hearing cine news from Greece. Indeed the amateur cine movement is very poor here, and that because many reasons come to extinguish the people's enthusiasm, for the prices of film and equipment are very high. But I must except the enthusiast. One of them is myself! I am working on 8mm. shots for three years ago. The last film I am working on is titled *Mount Athos* and turns on the holy mountain, showing the interiors of the monasteries, the Byzantine treasures, the monks, etc. It is being made on Ferrania black and white and its time distance is 20 min. I must add that my speciality is shots of Ancient Greece, so if anyone is interested, they could write to me.

K.W.O.P.C.,
Admitou 76 str.,
Athens, Greece.

GEORGE N. KRALLIS.

A little surprised hearing cine news from Greece, Mr. Krallis? Not really, for A.C.W. reaches most countries of the world, but we're delighted to hear from you. We're only sorry that we cannot return your courtesy by writing this acknowledgment in your own tongue, but at least the non-linguist can point to the fact that film is a universal language.

RATHER A JOKE

Sir,—Tony Rose's fatherly rebuke last month to us numbskulls of the amateur movement has set me thinking. It seems to me that there must be hundreds of amateurs with real creative talent who are denied the realisation of making the film of their dreams through lack of finance.

Now I have a splendid idea. Why doesn't the Editor of A.C.W., or the Federation of Cine Societies, or the I.A.C. appoint a panel of three judges? Then any amateur with a really creative idea could submit his scripts to this panel. The panel would select the scripts to be filmed and, after satisfying themselves of the competence of the amateur concerned, would give him the go-ahead to make his film.

Meanwhile, the cine societies and clubs throughout the country—and I am sure many lone workers would wish to join in, too—would guarantee to hire these films when made. If the cost of a really good film is £200 or so, I estimate that with the number of clubs in the country, the cost of hiring each of these films would work out to as little as £1 or £2 a time, or, assuming that some clubs default (and one must be realistic in a scheme like this, mustn't one?) perhaps £2 to £3 a time.

In this way, the heavy burden of financing these films would be lifted from the shoulders

of our better film-makers, and the world of film in addition to the amateur movement would be assured of a steady supply of worthwhile films which would enable interesting experiments in film art to be brought into our very clubrooms.

Of course, it would not be possible for us all to have our scripts accepted in this way, because we would then find that we were paying £200 to each other, which would be rather a joke, wouldn't it, ha! ha! But those of us who could not get our scripts accepted need not be disappointed, because we would know that we were sharing, if only in a small way, in the honour of seeing our more talented brothers expressing themselves to the full, and after all, are we not all one big happy family?

BRISTOL, 9.

K. A. S. POPE.

OHI FOR A GOOD SCRIPT!

Sir,—Mr. Honeyball makes a good point when he suggests that the film societies might be persuaded to produce scripts and co-operate with amateur cine societies in filming them. Mr. Hall's scheme appears to benefit only the script writer who, if the script is approved, will be given backing to go ahead and make the film himself. There are many clubs longing to show what they can do but are handicapped by being unable to write film stories. Many of their members have real technical ability but are unable to put it to effective use because of this shortage.

I do not wish to decry the efforts being made to help the individual film producer, but I would point out that film making is a corporate undertaking, and it is therefore only reasonable to encourage the provision of facilities for the many clubs who need them so badly. Obviously Mr. Hall is concerned only with the individual and with the film societies. He dismisses the amateur cine societies—the really creative group—because their creations are unsatisfactory, but instead of writing them off, why not lend them a helping hand? Few of them will ask for an assurance of financial backing.

"Very Willing"

Mr. Honeyball states that the Federation of Cinematograph Societies is "very willing to assist as best it can any move in the interests of cinematography . . . and will be very pleased to furnish the Federation of Film Societies with the contacts with amateur film production societies that may be felt to be lacking at present". Those are fine words, but what do they add up to? Mr. Hall has made a definite, positive move. The F.C.S. contents itself with a declaration of willingness to supply information, if it is asked for. If the F.C.S., too, would make a positive step, it would earn the esteem of clubs both inside and outside its ranks. Admittedly the problem is a difficult one, but protestations of willingness alone will not solve it.

LONDON, N.W.

TECHNICIAN.

THEY WANT MORE 8mm. IN AUSTRALIA

Sir,—This is an open expression of gratitude for lasting pleasure obtained from your very good magazine. I discovered A.C.W. on the eve of selling my still outfit, and thereby switched (or graduated?) to cine. For best enjoyment I cannot choose between readers' Ideas column, Double-Run—and the adverts.!

The greatest hazard to 8mm. fans in our sunny land is shortage of film, both black-and-white and Kodachrome. The average stockist has a quota of from one to four rolls per month, and delivery is anything but on time. I am just getting the feel of my new Bolex B8, having just returned the first roll of colour film for processing—priceless possession! The remainder of the outfit comprises a Eumig P8 and a Waly meter—the Jap idea of a Weston.

I would like to contact a Bolex owner with a view to exchanging impressions and ideas, also any reader who has issues of A.C.W. prior to Nov. 1954, for sale or disposal.

59 North Avenue,
Bentleigh,
Victoria, Aus.

DOUGLAS C. STEWART.

SERVICE

Sir,—As an 8mm. enthusiast I am especially interested in Double Run's feature. His recent reviews of 8mm. cameras and projectors were of great interest, but unfortunately they took the place of, and were not supplementary to, his usual feature. I should also like to take this opportunity of mentioning that when I recently wrote to him for advice concerning a film I intend making, by return of post I received 5½ large pages of information which was of the greatest practical help. This service is unique. Wishing A.C.W. every success.

MORDEN.

G. H. CRUMP.

ROLL ON THE DAY

Sir,—I look forward to the day when the showing of your Ten Best in this country will be taken for granted. I enjoy seeing, and feel that I can learn much from, the entirely different handling of subjects in British amateur films.

MAMARONECK,
N.Y.

J. WEBB MAYNARD.

PLAYING ABOUT WITH PACKAGE FILMS

Sir,—I am 13 and very, very interested in cinematography. I studied it last year and this year I have started to shoot and edit films. My camera is an old 9.5mm. Campro which never lets me down, and I have a home-made splicer and rewind which serve their purpose very well. My latest film is a 100ft. record of our school sports day (at school we have a Bell and Howell 16mm. projector and a Pathe H).

As well as editing my own films, I like to play about with old package films. Recently I restored an old, badly scratched 60ft. film, and after scrapping a large amount because of

hopelessly ripped sprocket holes, using half a bottle of cement and altering the story slightly, I finally satisfied myself. I like doing this with all gauges.

134 Abbott's St.,
Bloxwich,
Walsall, Staffs.

JOHN OAKLEY.

Our young correspondent, who has made an excellent beginning—we hope to see his name in the prize lists in course of time—adds a postscript asking if any readers have odd lengths of ancient film of any gauge (8mm., 17.5mm., 35mm.: it doesn't matter what) on which he can practise editing.

PATIENCE JUMPS OFF MONUMENT

Sir,—I consider that amateurs have a legitimate grouse about the haphazard and erratic return of their films from processing. Most of us, I suppose, are impatient to see results but the seeming indifference of the laboratories is hard to tolerate.

At the conclusion of my holiday I sent eight rolls of colour film by registered post and waited a fortnight for their return: ironically, a roll of similar material sent during this fortnight was received back before the eight. As I write, I am waiting return of three rolls of another type of colour film sent to the lab. sixteen days ago, while a roll sent but a week ago has just been received.

I presume I shall now have to write another frantic postcard.

WORTHING.

E. J. SPARKS.

Have a heart! The f(22 weather this summer has resulted in the labs. being rushed off their feet. Even the still snapshotter who takes a roll of eight monochrome exposures to the chemist for D. and P. has to practise patience; and the developing of colour stock is a complicated process.

THIS SPELLS A BARGAIN

Sir,—At 1s. 6d., a set of 49 plastic capital letters, lin. high, strikes me as a good buy for cine workers who have to count the shillings and pence. They are spelling letters and I came across them in the local toy shops.

BROXBORNE.

J. W. BUTLER.

QUERY CORNER

Sir,—I have recently returned from a trip to Canada, during which I made a short film, but unfortunately it does not include a shot of the ship I sailed in. Could any reader in the Southampton district kindly supply me with a short 8mm. Kodachrome shot of the *Queen Mary* (or *Queen Elizabeth*)?

111 Annadale Flats,
Belfast

R. S. PARKE.

Sir,—Having climbed the Wetterhorn from Grindlewald, I wish to obtain an 8mm. film of the climb, and am wondering if anyone has such a film.

131 Derrydown Road,
Perry Barr,
Birmingham 22B.

(MISS) E. A. PANE.

Sir,—I have copies of A.C.W. for 1936-37 and from 1942 to date, mostly bound, which any cine club can have as a complete lot (no separating) for cost of postage only. Thanks for all the enjoyment you have given me.

109 Tansley Road,
Kingstanding,
Birmingham 22C.

W. EVANS.



THE LENSES HELPED

But, of course, it was [not] technical resource [alone] that brought *Low Tide* its "Oscar" as one of the A.C.W. Ten Best Films of 1954. The author did not even have a set script to work to—but if you can't be bothered with script writing, don't take too much comfort from his omission: he had it all in his mind's eye.

By Peter Bowen

The idea for the film occurred to us at the end of the holiday. We had decided not to do any serious filming. A few conventional shots for a family record would be enough, we told ourselves. After all, we knew what hard work a story film could be. So I contented myself with some disconnected shots of the family playing about on the sands.

Then I saw the notice. "Warning. Do not bathe at low water", it said. Well, suppose one *did* bathe at low water? Suppose . . . Might there not be an idea for a family film here? I could make use of some of the material I had already shot. It would be a short, fast moving film. There would be no time to sit down and worry out a detailed script, but if I had a clear mental picture in my mind and if I filmed as far as possible in the order in which the shots would appear in the film, I'd be able to keep the theme constantly before me.

I've always taken the view that amateur films are, in the main, too long. If I could make mine short and taut, at least it would not have much chance to bore. In any case, hard experience had taught me that the difficult, intricate sequences, a trouble to shoot and worse trouble to assemble, often turn out unsatisfactorily.

The family agreed to co-operate but were not very enthusiastic, because I envisaged all of

us appearing in the film—and that meant each being prepared to take a hand with the camera where necessary. They urged the advantages of a restful holiday but were persuaded to capitulate on condition that I took the shot of the all-important notice. You see, it was rather unfortunately displayed outside a public convenience. Many holiday makers must have been puzzled by my choice of subject for a holiday snap!

Starting with the Titles

Since, like Alice, I was going to begin at the beginning, go right on in correct sequence and then stop, it was logical to start off with the titles. Unpretentious though they are, they proved quite complex in production. I inscribed them with a match stick on smooth sand, and the idea was that the sea should wash over one title and recede, to reveal the next. That meant a series of lap dissolves and very careful timing.

My camera is an old Filmo which I have adapted to provide backwind and I had also added a frame counter which gives an audible click at every fifth or tenth frame. I faded in the first title, held it for sufficient time for it to be read with ease, and faded out. Then I wound back the film to the beginning of the fade-out and, with the camera set up on its tripod and pointed down, filmed at the water's



Frame enlargements from the major sequences of *Low Tide* (16mm. Kodachrome). The third shot gives a clue to the slight plot: it was all a dream, but a very vivid one.

N PUTTING DRAMA into the HOLIDAY FILM

edge. I faded in on a wave gliding in over the sand and kept the camera running until it had receded, when I faded out. Then I back wound again for a lap dissolve to the next title.

Timing the approaching wave was the most bothersome part of the business. I found I could not use the viewfinder, but by setting up my Vebo titler on the tripod with the camera and using the tubes as a guide, I was able to get the timing of the fades right. These fades, by the way, were achieved by opening and closing the lens iris with a lever attached to the iris ring—a method I have always found most satisfactory with Kodachrome.

Now to open the film proper. I took some establishing shots of the beach and of the family. They stop and look at/cut/the warning notice. In actual fact, of course, that notice was nowhere near them; it is the mere juxtaposition of shots which suggests that it is right by them.

For our basic scenes we chose a reasonably secluded part of the beach, out of the wind, with good light and a pleasant background of rock. But we were careful not to select a spot with markedly individual characteristics in case somebody forestalled us during breaks in shooting and took possession of it, when we should have to find somewhere else.

The family get into bathing costumes (father finding the towel behind which he has to undress sadly inadequate) and play around with a ball on the sands, while father sinks into a chair for a quiet read. Now I have had trouble before with publishers through photographing their copyright material, but felt that *Amateur Cine World* wouldn't mind if I boldly featured a copy of *A.C.W.* They might even regard it as an advertisement—and if it was a matter of publicity, I'd rather feature *A.C.W.* than the breakfast food firms whose products are boldly displayed in so many amateur films!

Clearly Featured

The copy of the magazine had to be clearly featured because the film pivots on what I am supposed to be reading: an article on the making of holiday films. I look up and notice young son inflating his water wings. A fatherly reminder about the notice, and I return to *A.C.W.*, but the sights and sounds of the beach induce sleep and I doze off.

But the boy sneaks off with the wings to the sea. The weather held and tides were right for us. So was the stretch of sea we choose—but only because we filmed at lunch time when there were few people about. But the difficulty

was that it really *was* dangerous to bathe at low tide, so although Roger can swim well, I took no chances but shot the sequences featuring him at mid tide. Yet it looks to be low tide on the screen? That was because I used a wide angle lens to add apparent distance.

There were no boats available from which I could take any shots of Roger battling with the waves, so there was nothing for it but to wade out as far as I could: another reason for taking no undue risks! Trial exposure meter readings showed that the frothy crests of the waves reflected much more light than the solid water, and so because it was so often necessary to alter the lens aperture, I took every shot in duplicate as an insurance, using a haze filter.

Mounting Tempo

As I saw it, the tempo of this sequence had gradually to mount if the full dramatic effect was to be conveyed. It would begin placidly enough, and then as danger loomed, finally to overwhelm the swimmer, the pace would rapidly increase. But the waves all seemed to move at the same speed. I could vary it by varying the camera speed, but this would result in exposure complications, already sufficiently tricky.

The solution — and I was fortunately possessed of the means of achieving it—was to use lenses of varying focal lengths, for these also would have some effect on the apparent speed of the action. For some shots of the shore, taken from the boy's position in the sea, I used an ultra wide angle lens attachment which gave the effect of the sands being a very long way off.

With this type of shooting one has to snatch at the chances as they offer, and there was much frustration to contend with. So often when a likely looking wave loomed up, Roger was either standing on the bottom, rubbing his eyes and gasping for breath or else I was holding the camera high above my head to keep it out of the spray. The minutes slipped by and very little seemed to have been achieved. We could endure only short spells of this sort of thing: Roger couldn't be expected to allow himself to be enveloped by buffeting waves indefinitely!

Eighty Per Cent Discarded

Several sessions were needed before I felt I had sufficient material, all of it taken from as low an angle as possible: Roger with water wings, Roger without water wings and floundering in the sea, waves sweeping over the poor lad and, finally, an apparently unconscious boy floating face down. I managed to build up a useful sequence on the editing board, but at the cost of discarding four-fifths of the material. Most of the film shot through the haze filter was over-compensated and useless.

While Roger is fighting a losing battle with

the waves, mother and daughter are still playing happily on the beach. The ball bounces away, the girl pursues it—and sees the water wings washed up on the shore. A frenzied run back to mother. Father, now wide awake, runs into the scene. He fishes the boy out and carries him to the beach, where he tries artificial respiration.

The shooting of this sequence gave us much fun—and some embarrassment. We had thought we had the beach to ourselves, but I had no sooner started to pump air into recumbent Roger when we espied a number of folk closing in on us from a distance. We did our best with what we thought to be suitable gestures to discourage them from coming any further, but our furious waving only impelled them to greater speed.

When they arrived panting on the scene, they were in far greater need of oxygen than Roger, who rather tended to give the lie to our protestations by continuing to lie prone.



The young ghost bids farewell to sorrowing parents. Mr. Bowen goes the whole hog with double-exposure and all.

Had I let him get up there might have been trouble over the continuity. And certainly he looked ill, for we had put make-up on him to mask his aggressive healthiness. We found it a little difficult to complete that sequence. According to the film, Roger had died, and we had to appear duly affected. But how hard it was to keep a straight face!

Incidentally, we also had an unexpected audience-on-the-spot reaction to the concluding shots of the film. The children pour buckets of water over father's head—I'll explain how that comes about later—upon which a lady audibly remarked on the shocking behaviour of the children of to-day.

With Roger drowned, I had intended to pile on the agony with a churchyard sequence, for this, you see, was a dream, and dreams can be very thorough. But perhaps it's just as well that we found it impossible to shoot it. We'd come across a deserted little churchyard on the cliffs which I thought would strike just the right melancholy note, but we had the misfortune to arrive, all bright and eager with our

(Continued on page 576)



Fig. 1. The problem is: how to fill in the acres of space without distracting attention from the significant detail—the triple cigarette holder. Sound Track confesses himself baffled. What about you?

How to Fill the Amateur Wide Screen?

By SOUND TRACK

Some good invariably results from a change, even if it is only confirmation that one was better off before! And for this rather negative reason I suppose there is some point in playing around with wide-screen filming. But it is significant that CinemaScope is getting well dug into the professional cinema, and I must say I view with alarm amateur imitations of the $2\frac{1}{2}:1$ screen format.

Artists, by which I mean painters, are free to use what format they like. If you pay a visit to the Victoria and Albert Museum, and look at the 160 water-colours on show, you will find only one in the CinemaScope ratio. Only seven are in the $2:1$ ratio. And why? Because it demands a quite exceptional subject to carry this ratio with a respectable composition and—second important point—it takes an unusual picture scheme in a room to make such a composition appear at home.

Takes Some Fixing!

If you measure out a $2\frac{1}{2}:1$ screen in your sitting room, and do it without sacrificing any of the present picture height, you will find it takes some fixing. Which, of course, is precisely what the promoters of CinemaScope intended: the whole point of the exercise was to produce something with sufficient vastness to make it a part of entertainment in a cinema. It had to be extra-something, and width was chosen as the best economically, for balcony cinemas cannot increase screen height without cut-off of vision from the back of the stalls.

Fig. 2. It's the $2\frac{1}{2}:1$ ratio, all right, but—whisper it softly—the picture looks a lot better when it is extended to include the baby's feet and the ladies' waists. But that extension would restore it to the familiar $1\frac{1}{2}:1$ ratio.



Having made the decision, Hollywood set about with some success the job of filling the strange shape with reclining Marilyn Monroe, hordes of extras in period dress, and even more colour backgrounds. (It is of some significance that no film in CinemaScope or VistaVision has appeared except in colour.)

What It Looks Like

One last point, aimed at preserving audiences from determined experimenters, is that pictures of the $2\frac{1}{2}:1$ ratio are so seldom seen in cold print that I doubt whether the exact shape is fully comprehended by all who discuss it. I accordingly reproduce two herewith: Fig. 1 is the sort of close-up so commonly used in building up a film; but how to fill the vast open spaces without distracting from significant detail—here the triple cigarettes—I really don't know.

Fig. 2 took some finding—such shapes are unusual. But though here the format is well filled, in fact the picture looks a lot better when extended (as taken) to include the baby's feet and down to the girls' waists; and this extension restores it to the $1\frac{1}{2}:1$ ratio. In other words, all Fig. 2 has really done is what you would do if you arranged a home screen in $2\frac{1}{2}:1$ ratio by halving its height. After a week or two friends would say: *Very nice, but couldn't it be made higher?* So you return to the conventional format, as per the beginning of these notes.

FLAMING SIMPLE

Main titles can provide an entertaining study; I derived considerable pleasure from those of *Carmen Jones*. The CinemaScope screen was filled with fairly elegant white lettering on a black background, mostly in two panels, one at each side, and at screen centre flickered boldly a tongue of fire. Right in the heart of the flame was a simple black outline of a rose, looking strangely like the spray-of-rose watermark in English stamps of 1867.

This is of interest for two reasons: first, the basic idea lends itself to a number of useful



Fig. 3

variants. Second, it is an easy effect to achieve, because although it looks at first glance to be a double superimposition it is in fact only a single superimposition, as shown diagrammatically in Fig. 3. The procedure I advise is briefly as follows:—

First make a rough sketch of the frame areas to be occupied by title lettering, flame, and rose. Then arrange the set-up of Fig. 3 to whatever scale you fancy, the rose fashioned from wire, or a card cut-out, and made about half the flame size. This can be anything from a candle flame to the bounding flames of a bonfire. Exposure is around $f/2.8$ on type A Kodachrome in either case, and if you want to make the candle flame additionally lurid, use a red filter, as I explained last month.

Now wind back the film in complete darkness, and then shoot the title lettering, again giving full normal exposure. Having shot the flame first gives you the advantage of correcting for any displacement from its planned position that may have occurred during shooting, because you have only partial control over backgrounds such as flames, compared with perfect control over title lettering.

You could, of course, substitute any light object for the flame—a fountain for instance, or a slab of ice or a lace handkerchief; and for the rose you could use any small object recognisable in silhouette, to say nothing of a profile, finely chiselled, of the leading lady.

BOOK OF THE (AMATEUR) FILM

When a hobby has as many ramifications as ours, one can't possibly be *au fait* with them all; and when one does need information on a subject out of one's ken, the obvious course is to get a book devoted specifically to it. It may

come as news to some readers that a "Readers' Guide" to books on Cinema includes amateur cinematography.

It was published in September 1953, so is in need of a revision, but it is extremely comprehensive and I think well worth seeing: very likely there is listed a book that will interest you greatly, but of which you have never heard. You can buy or borrow this booklet, which is published by The Library Association, at your local library: and they can then get for you the books you fancy.

Of course, it does not list (and I doubt if there is a list) the periodic (spasmodic?) publications of cine societies. In this country they seldom stay long courses. In Flanders, *Vu par Vues* is in its 20th year. The June 1955 issue says how pleased and interested they were to have from their Federation three British films, "on account of the rarity of their contacts with Great Britain". They seem to have enjoyed *Règlements de Comptes*, which even with the bi-lingual touch of Denys Davis we remember better as *Account Settled*; they say of it that the Paris setting was *parfaitement réalisé*, and that it is rare for the amateur to direct action with such vigour.

DISASTROUS PRESENTATION

A resolution for this time of year is never to show films under other than the correct conditions: that is, to stick to the correct showing speed, not to permit flickering firelight to ruin the presentation, not to fool around with the focus during the show, and so on. The danger is greatest when one has oneself seen the film several times: then one *knows* what the colour should look like, and how the action should appear at correct speed, and mentally corrects, if necessary; but believe me, the impression on the rest of the audience is far from favourable.

I think this can be the only explanation of why D. W. Griffith permitted the re-issue with sound of *Way Down East* with so many shortcomings. His intimate knowledge of his film must have masked for him the disastrous effect of running it at 24 frames per second. Possibly he merely accepted bad advice in having the sub-titles set out in new, over-large type. Again, coming as he did in the very early sound era, he may have doubted the effect of tinting on the sound reproduction, hence unhappily permitted the film to be issued without tinting, and without its colour sequence.

Finally, instead of taking the best available advice at the time, he added corny music and, worse, occasional effects: a hand taps at a door, and you hear a tap—a disastrous error in a silent film. I think it is a reflection on the taste of the Museum of Modern Art that they use this version of the film instead of making an attempt to restore a silent, tinted version that would represent D. W. Griffith at his peak instead of illustrating his errors of 1930 when this horrible reissue was perpetrated.



Geordie (Bill Travers) takes Jean (Norah Garsen) his childhood sweetheart, back to the spot where they used to picnic as children. No studio scene, this: it was taken in Scotland for Geordie, the Technicolor film of the successful novel of the same name. The best British comedy since *The Maggie*, says our reviewer.

AT YOUR
CINEMA

AN OBJECT LESSON FOR MAKERS OF

Comedy Films

by
Derek Hill

Last month I criticised *Doctor at Sea* for the irrelevancy of its humour and *John and Julie* for the artificiality of the studio material in the Coronation sequences. *Geordie* might almost have been made in answer to both these charges. It overcomes very similar problems magnificently. There can be little argument that this is the best British comedy since *The Maggie*.

The professional finds humour just as big a challenge as the amateur. For all his resources he is still faced with the same basic question of how to amuse his audiences. All too frequently professional and amateur choose the same easy but ultimately sterile method of provoking laughter.

The cheap laugh, the stumble and fall that have no connection with the situation, the brief introduction of an unbelievable eccentric for no other purpose than to colour a stodgy sequence—how familiar we have become with these tactics on all four gauges!

Frank Launder and Sidney Gilliat have provided the perpetrators of such deplorable devices with a splendid object lesson in *Geordie*, which Launder directed from their own script. I cannot remember an illegitimate laugh in the whole film; each joke arises naturally, apparently effortlessly, from the situations of the plot.

Yet the plot is as light and as thin as any of those which lesser script writers have recently been using to support endless successions of asides. Geordie, a diminutive Scots lad worried by his lack of inches, takes a body-building correspondence course, with prodigious results. He is selected for the hammer-throwing contest at the Olympic Games at Melbourne (that's right, *next* year's Games!). During the voyage he becomes mildly involved with a Danish lady shot putter, and the news reaches the ears of Jean, his girl friend in Scotland.

Slight Plot

This wisp of a plot may hardly sound sufficient to carry a feature film. But *Geordie* is as much a comedy of character as of situation. The humour springs from Geordie's singleminded devotion to physical culture, from his reluctance to enter any contest, from his reactions to his first journey outside Scotland and from his dogged persistence in wearing his father's kilt in the Olympic parade. Bill Travers will undoubtedly become a top British star on the strength of his performance in the title role, and his success will be well earned. His quiet underplaying makes Geordie both credible and likeable.

I was reminded of a recent conversation with

David Hurst, one of our best and yet most wasted screen comedians. (You may have seen him hypnotising Norman Wisdom in *One Good Turn*). Hurst believes that the insistence of most writers and directors that good comedy means a comic person behaving comically in a comic situation is responsible for the general dearth of worthwhile screen humour.

He stressed that the greatest silent film clowns were essentially serious. Their attempts to behave naturally in farcical situations provided the humour. Had they behaved farcically themselves, they would have killed every joke. Every amateur who aspires to comedy production should seriously consider Hurst's point of view, for although his words are intended as a criticism of the professional, they apply even more aptly to most amateur comedies.

Look at the people who surround Geordie! The Laird of Alistair Sim and the Olympic official of Miles Malleon (what a delight to see him back on the screen again!) are characters, not caricatures. They have their quirks, true; but they are far from the freaks and oddities who have disfigured the backgrounds of recent British comedies. This is as much a virtue of the script as of the exceptionally high level of supporting performances.

Not What They Expected

Imagine, for a moment, how most writers and directors would have treated Geordie's first meeting with Henry Samson, his strong man correspondence teacher who till now has only been a hearty off-screen voice. At the private screening I attended a ripple of laughter ran through the audience as soon as Geordie learnt he was to meet his idol. Everyone anticipated a dwarfish, wizened little man completely at variance with the photos Geordie had received.

But at Tilbury, as Geordie anxiously searches the crowd, an enormous bearded



Geordie's rapturous welcome for his hefty physical culture instructor (Francis de Wolff) is interrupted by the anguish of a smallish gent who has had the misfortune to be sandwiched between their brawny chests.

individual suddenly lunges towards him with a roar of recognition. Geordie turns, and the two giants make towards each other while the crowd swirls beneath their arm-pits. They clutch each other delightedly—until their greetings are unexpectedly interrupted by a squeal of anguish from a smallish gentleman trapped and hidden between their great chests.

How much better this sequence is than the more obvious situation we had all expected! Incidentally, Francis de Wolff's brief appearance as Samson is one of Geordie's principal pleasures.

The lessons which the makers of *John and Julie* would do well to take to heart occurred in the Olympic Games sequence towards the end of the film. Shots of the Helsinki Games are intercut with studio material, just as the studio crowd were intercut with newsreel Coronation shots in the earlier film.

But what a difference! The colour matching, the care taken over the studio reconstructions, and the editing are major reasons for Geordie's superiority. So, too, is the fact that this episode is more highly charged with tension, for during the parade we want to see whether Geordie has worn his kilt in the face of official opposition, and during the contest we want to see whether he will win.

The back projection during the hammer-throwing sequences is not up to the standard of the earlier matching, but the excitement is sufficient to excuse these inadequacies for all



A scene from the most outstanding episode of *Confidential Report*. Van Stratten (Robert Arden) tries to buy information from the wily Trebitsch (Michael Redgrave), a junk shop proprietor.



The ceilings of *Citizen Kane* are back again, with the same oppressive effect. Orson Welles as Gregory Arkadin in a powerful shot from *Confidential Report*.

but the most technically obsessed. For *Geordie*'s faults are trivial in the face of its triumphant success as a whole. A few groggy early sequences, uncertainties in the love scenes and some uneven colour camera-work are not enough to mar one of the most endearing comedies ever to come from a British studio.

It seems odd to discuss an Orson Welles production in anything but first place, but *Confidential Report* leaves one little choice. Is Welles a genius? No one is more ardent an admirer of his early work than I am; but genius, surely, implies both the urge to say something and the ability to say it supremely well. In Welles's latest film the ability is as evident as ever, but so, too, is a fundamental emptiness.

Immediate Action

The plot is straightforward enough. Gregory Arkadin, a multi-millionaire (Orson Welles) employs Van Stratten, a small-time criminal (Robert Arden) to investigate his past. As the people who know the unsavoury details of Arkadin's beginnings are located by Van Stratten, they are ruthlessly killed by the millionaire's hirelings, until only the investigator himself knows the secret Arkadin wants kept from his daughter Raina (Paola Mori).

But if the story is simple, Welles's method of telling it is quite the reverse. Where any other director would open a sequence by establishing mood and character, Welles rushes breathlessly into the main action. He hurtles from continent to continent with ferocious speed.

We never quite know where we are, but then it never really seems to matter. Every country seems inhabited by grotesque, gargoyle-like creatures; each setting seems more bizarre than its predecessor. Germany, Italy, Spain, Switzerland, Poland, Denmark, North Africa,

Holland, France, Mexico, back again to Spain—all different, yet all the same.

Eighteen nationalities were involved in the film, which took eight months to produce. Locations in five countries were used. Yet for all this time, effort and what must have been an enormous amount of money, Welles has said nothing that he hadn't already said in *Citizen Kane*.

The affinities with *The Third Man* are more curious. Angles, shots, characters, situations, whole sequences recall Reed's work. Has Welles been influenced by Reed? Or did he, in fact, affect the direction of *The Third Man* more profoundly than anyone realised?

Confidential Report is, in effect, a series of startlingly presented set pieces with the slenderest of links. Direction, camerawork and editing are all magnificent; but they are magnificent in a manner more befitting an experimental short than a full length feature. Long before the end, the tumultuous pace and the unending series of shocks to eye and ear have become exhausting.

Ideas in Technique

But see the film if you can. You will learn more from each sequence of *Confidential Report* about grouping, lighting, compositions, angles and cutting than in months of more orthodox cinema-going. You will notice, too, how a forceful director can so rush the speed of a film that when he needs speed for his climax, it is no longer effective.

Welles is alarmingly economical. He never appears to have time for more than the most salient points. Every whisper contains a clue, every mumble has its meaning. The result is wearing in the extreme, though the dazzling party scenes and one superb sequence with Michael Redgrave shine through this episodic display of virtuosity.

The performances seem inspired. Redgrave, Suzanne Flon, Katina Paxinou, Akim Tamiroff and Mischa Auer are particularly good, and Welles plays in his fieriest grand manner. But what a waste of talent!

"David Hurst, one of our best and yet most wasted screen comedians. You may have seen him hypnotising Norman Wisdom in *One Good Turn*". In this article Derek Hill reports Hurst's views on comedy characterisation.





Alistair Sim as the headmaster is a joy to watch in *Escapade*. In this scene one of his acutely troublesome pupils, having followed him to a hotel, watches him reading the sensational news about the landing of a stolen plane in Luxembourg. In the second picture (from *The Seven Year Itch*, the setting of which is almost entirely confined to one room), Tom Ewell decides it is prudent to feel ill when your wife suspects you've been dating Marilyn Monroe.

Though *Confidential Report* succeeds in creating a weird world of its own, it is an arid, heartless world where the normal human problems have little meaning or value. And as a result, Welles's superlative technique seems equally meaningless and, ultimately, valueless.

Escapade, a film with not a tenth of the brilliance and none of the gloss of *Confidential Report*, seems to me to be a much more worthy production. I was surprised at the coolness of most of the critics towards Philip Leacock's latest film—as surprised as I was at the rapturous reception they gave his previous production, *The Kidnappers*.

Admirable Final Sequences

It would be unfair to reveal much of the plot of *Escapade*, for its construction is such that the real purpose behind the apparently irrational behaviour of its schoolboy hero (who is never seen) only becomes clear in the exquisitely handled final sequences. But *Escapade* has something timely to say, even if it is a little awkward in saying it.

In Roger MacDougall's original play, the

audience discovered the boy's astonishing activities at the same time as his incredulous parents (here played adequately by John Mills and expertly by Yvonne Mitchell). But the film intercuts the parents' sequences with scenes of the boy's collaborators, confusing what was already a sufficiently puzzling situation.

Alistair Sim's performance as the headmaster, impressively divorced from his similar roles in the past, is a joy to watch. His mastery of timing is comparable to that of any actor on the screen to-day. This unusually adult comedy contains several pure gems, though the preponderance of talk indicates its stage origins.

Confined to One Room

Exactly the same can be said of Billy Wilder's *The Seven Year Itch*, which is almost entirely confined to one room. But the day-dreams of the hero, a middle-aged publisher (Tom Ewell) who becomes entangled with a beautiful girl (Marilyn Monroe) during the absence of his wife (Evelyn Keyes), give the film scope to indulge in some delicious fantasy, including one devastating skit at the expense of *From Here to Eternity*.

Though more ethical (despite the advertisements) than the play on which it is based, the film is not quite up to the same high level. The pace, splendid at the start, sags about three-quarters of the way through. Nevertheless, the performances of Tom Ewell and Marilyn Monroe are delightful throughout, and *The Seven Year Itch* remains the best Hollywood comedy for many months.

Map and Compass

A valuable addition to any ciné kit is an ordinary pocket compass, such as can be bought for a shilling or two. Its most obvious use is on dull days when you are searching for locations for plays or shots for holiday films in advance of shooting (which, of course, you should always do if you have the opportunity!)

The compass will tell you with sufficient accuracy where the sun will be at any given time, and save you from the exasperating experience of selecting a spot only to find that using it would mean shooting dead into the light. Sometimes, if you have to shoot without a chance of prospecting beforehand, the sky may be so overcast that you haven't a clue where the sun is. The film knows, though! If you happen to point the camera towards it, the shot will be dull and lacking in contrast. Use the compass first!

And learn to read a map, too, for with map and compass you can plan a location on the wettest of days without setting foot out of doors. First orient the map by laying the

TAPED!

Conversation was general when he mentioned it. The Art Bloke had just dismissed all the techniques for creating perspective as "Mere gadgets! Toys! The craze will pass." Then this chap threw in a casual remark about his sixteen mill. sound stripe projector.

Conversation stopped suddenly. We looked at him. Nobody had noticed him before. Several members wondered if he was one of ours. Our Treasurer asked him if he had paid his sub. Only Lights kept his head.

"I'll believe it when I see it," he said. "Can you give us a show next week?"

"He can give you one now," said our Director, who stood in the doorway with a smug smile and a beautiful projector case. "Surprised?" he asked needlessly. He completed his entrance and we all panned with him.

He put the projector on the table and we clustered about it. Some, recovering from their stupor, stroked it reverently. The more shock-proof began to finger the accessible nuts and bolts. Gradually our voices returned until pandemonium reigned as everybody explained how the club should use this new acquisition.

The din was quelled by our Treasurer. "If anybody damages it," he said, "the club won't pay." The projector was now to be seen in splendid isolation.

"Good!" said our Director, "Now first I had better explain that our friend told me some weeks ago of his good fortune, and we decided to give you all a pleasant surprise." He was

being coy. "So I have taken the liberty of having one of our old sixteen mm. productions striped."

Our Treasurer winced, and the Cameraman said suspiciously: "Not the one with the commentary in rhyming couplets?"

"On an out of sync. tape," added Lights.

"The same," said our Director.

"Wonderful!" said our Budding Young Author. He had written it.

"But before we start," added our Director hastily, "I thought our friend might explain a little of this recording system and how it can be used. Would you mind, sir?" and no one could remember such civility.

The newly-noticed member indicated that he preferred to demonstrate with the test strip he had loaded into the projector, if the writing chap would be kind enough to speak a few words into the microphone. Then he gave a short address on the elementary mechanics of sound stripe and the methods available.

Apparently stripes range from .1 and .05ins. wide, replacing all or half the optical track on single sprocket film; to .025 (one-fortieth) of an inch on silent film. He concluded with: "The stripe will only safely key on the celluloid base and must be run through the gate facing the lamp. This means that most silent dupes must be printed and wound on the reverse side."

He smiled about him. One or two of the wiser members risked a knowing nod. A newer

(Continued on next page)

Aid Film Making

compass on it beside the arrow which shows the magnetic variation. Turn the map until the needle of the compass is parallel with the magnetic north pointer. The map is now oriented, and you can tell where, from any given spot, the sun will be at any given time.

But a word of warning. Always use an ordnance survey map of one inch to the mile scale or larger. Smaller scales, with the ground marked in different colours instead of contours, are not accurate enough to be of use. Really large-scale maps will show whether woods are of coniferous or deciduous trees—perhaps useful knowledge, if you happen to be planning a nature film.

R. H.

You want a long shot of the village B to include the river and the distant mountains. On the map A seems an ideal spot for the camera. But is it? Study of the contour lines shows that the hill X obscures the view of the mountains (which are much foreshortened in the sketch). The only alternative is to position the camera at Y and pan through 90 degrees, tilting slightly up to the left of the village. Your compass tells you that the illumination will be behind you at midday.



member was naïve. "I'm afraid I don't understand," he said.

One of the Elders began to explain. "Most sixteen mill. silent films run through the gate emulsion toward the lamp, but the magnetic oxide stripe doesn't stick to the emulsion, so you have to print the film on the celluloid base and . . ." He faltered, looked about him, and crept back to his corner seat.

Not sure whether there had been a joke or not, we smiled just in case, and someone said: "What about the recording?"

For once our Author had to be persuaded. He nervously perched on the chair near the mike. Everybody finished coughing and waited. "You know," said another Elder, "this marks a milestone in the club's history. This is our first sound film."

The chap who runs the Mood Music wasn't listening. "Could he," he asked, "record the piano?"

"It will wow," said the projector owner. Hitherto no one had listened to *him*, either. Now his words were golden and he was careful with them.

"Wow?" we queried.

"The notes will fluctuate as they are sustained. Far better not," he said.

The Mood Musician looked disappointed. He had no reply.

"Now I've warmed up the works"—the owner had turned to our Author—"would you say a few words as the film runs through? Read the titles or something? Ready?"

Our Author spoke his few words in his most carefully modulated and articulated accent. The recording was played back and everyone marvelled. It sounded exactly like our Author except, apparently, to him.

"I suppose it is the acoustics of this room that gives the recording that hard quality?" he said.

"Well, not exactly," said the owner, "it depends more on voice production than anything else."

"I beg your pardon," said our B.Y.A., carefully enunciating each syllable so that he sounded like the announcer of an English programme for Frenchmen.

"That's quite all right," said the owner, "it's not your fault, you know. It's just that we have to be more careful with microphone speech than usual."

The Author was taking a deep breath when our Treasurer fluttered in with: "Well, really, of course, what we should do is decide what we are going to do with this wonderful machine. Now our Director took the liberty of having that old production striped!" He sounded enthusiastic.

"Why?" asked someone mulishly.

"I thought it might be useful as a start," said our Director.

We thought that Lights was going to tell the Director of another sort of start he could make on that film, but all he said was: "I'm fed up with these commentaries. I've not heard one

yet that adds anything to the visuals. What we need is lip sync."

"Just because," said the Art Bloke, "the words have no immediate apparent use, you deny their virtue. Words can have an intrinsic beauty of their own, you know, and I see no reason why that beauty should not be wedded to the beauty of the visuals."

He was quite serious. So was our Author. "Hear! Hear!" he said fervently. It was one of the few things upon which they agree.

"What about your last commentary?" said someone. "A bloke was looking out of a window. You said: 'He leaned on the embrasure.'"

"Nowhere in the whole commentary was that expression used," said our Author stiffly. "You must have been looking at another film."

"People!" Our Treasurer looked appealing. "We are wasting time. This gentleman has been kind enough to allow us the use of his projector and all we do is argue about our past efforts at sound-on-tape."

"Anyway, you can't have lip sync. on sound stripe," said our Author.

"You can, you know, old man." It was the Cameraman. "All you do is have your characters say the words while filming, then dub them as you project."

"And if you make any slips you wipe it off and start again. Right?", Lights said to the Owner.

"Besides," said the Cameraman, "You don't have to see the actor's mouth."

The evening was developing normally. The conversation was drifting into by-channels and backwaters. One of the Elders introduced his favourite pipe-dream: optical sound. He began to discourse upon cut-outs, wow, infrequent frequencies, and kindred abstruse technical matters. It was some time before anyone could stop him and then it cost a cigarette.

That was not the end of the troubles. Everyone agreed not to waste more money on our past efforts, but no one could agree to the form of any future sound stripe production. Our Director appealed to the owner. "It's your confounded contraption. What do you think?" he asked.

We had lost sight of the owner and we all looked at him as though we saw him for the first time. "I'm not sure," the gentleman said, "that it would be a good idea to try to make a sound film."

Astonishment bubbled around. "Not make a sound film?" asked Lights in the carefully enunciated tones one uses for the hard of hearing and the simple-minded.

"When we have a sound stripe projector to use?" added the Cameraman. "Are you up the wall?" demanded our Art Bloke.

"No," said the owner. He had the machine in its case now. "I only feel that everyone would want to talk at once."

The door closed behind him. Lights looked fierce. He began: "The trouble is . . ."

"Wow!" said someone enigmatically.

An Answer

to familiar questions
from ambitious amateurs

By DENYS DAVIS

Can you give me an introduction
that will get me work in a film
studio?

What are my chances of
starting a commercial film
production unit?

4th August. A complete stranger phoned. He was trying to find somebody to take the place of a lecturer who had cancelled at short notice. The advertised talk had nothing to do with filming, but the best I could do by way of an alternative was to offer a scratch programme of my films.

Two hours later, I was setting up my faithful Specto in the front room of the old Victorian house that was the home of an Evergreen club. The power point had just about had it but, as my projector is not a powerful one, I decided to take a chance. Fortunately, the fuses did not blow and that part was soon under control. But my audience was not!

The excitement of those old people when they heard they were to be given a real "fillum" show had to be experienced to be believed. No sooner had I arrived than they were crowding into the room, trying to help and asking all manner of questions. Everyone wanted the seats near the front and all were chattering at once. With so much eager anticipation, I felt that my films might prove an anti-climax. Yet I need not have worried, for each was enthusiastically received. The colour films taken on a holiday in Switzerland nearly ten years ago were by far the most popular. Few old folk can attend the local

cinema, so that not many see colour films these days.

While I have run plenty of shows for children, this was my first visit to an Evergreen club, and I hope it will not be my last. Nowhere could one find a more appreciative audience, nor could their thanks be more genuine. Here was a programme of films, hastily thrown together, projected without music and which, by my standards, was a rotten show! How much more, I thought, would these good people have enjoyed a properly planned programme?

30th July. Go to a lecture by a professional film man. I'll swear he gave us the Women's Institute version by mistake. The club members—mostly practical film makers—must have felt like naughty school children by the time it was over. Here was a vivid reminder that one should try to adapt one's talk to one's audience.

7th August. Since this is a quiet month for cine generally, let me use a little space to answer briefly the questions that are frequently asked of contributors to A.C.W. To the first enquiry: "Can you give me an introduction that will get me work in a film studio?" the answer, so far as I am personally concerned, is a polite but firm "no!" Immediately after the war, there was so much talent looking for



You'd expect a good deal of camera shake from a hand-held tracking shot taken from a car, but—say Doncaster Cine Guild, who are featuring car scenes in their current comedy—results have been very satisfying. "With a bit of editing we shall have got the required effect".

employment that one's lists of possible contacts was soon exhausted.

Professional film production is very much a closed shop in this country and few break into it directly. One way is to finance a picture and have an interlocking agreement drawn up providing for your services to be used in some technical capacity. Having made one picture, future employment is problematical but not impossible for you, since you will by then have received the Union's blessing.

No Money ?

If you have no cash, I suggest a more devious route. Either seek employment outside London with a 16mm. production unit not subject to trades union control, or try to get a lowly paid job which may give you a chance to make your own contacts in the industry. I have in mind one highly salaried technician who started as an assistant in the props department just to "get in". He is now in charge of the Art Department of another studio, getting there by sheer hard work since leaving the Forces. Yet he had been refused entry into each of the studios in turn because he hadn't got a card!

Another question we are asked is: "What are my chances of starting a commercial film production unit?" Well, the answer here is that artistry and talent are not enough; I know several ex-amateurs with these qualifications who have failed and lost money in the process. Coupled with the creative talent must be sheer business sense and drive.

On the face of it, it would seem to be fairly simple to sell the idea of a film and then make it from one's home as a first step. One film would sell a second and so the scheme would snowball. Premises could be taken, a staff engaged and everything in the garden would be lovely. Unfortunately, matters do not work out quite so smoothly.

Sad Story

What has happened in the past is that a couple of amateurs work all hours of the day and night to make the first film, find their initial expenses are twice what they had bargained for, frequently make insufficient allowance for their first client's exacting demands and then have to provide the cash to make the alterations required before an account can be rendered. And, when it is rendered, there is usually a long delay before settlement.

The capital resources required for running such a unit are considerable and should be the prime responsibility of an experienced businessman. He, too, is likely to provide the drive that is so necessary for success. He will, or should, put his finger on unproductive labour and cut over-ordering of materials to a minimum.

There remains a third way of turning one's

hobby into a living and it is, perhaps, the safest. Were I faced with the same problem that besets some readers, I might tackle the larger films in my district. Many could run a small unit almost from their petty cash account, while there are many benefits to be gained by a large organisation through having its resident film production unit. The selling points are extra sales, prestige, better industrial relations and increased productivity—in that order.

Amateurs have done it in the past, and surely will again. So the best of luck to you, if you want to have a shot at running your own film unit. But, a word of warning! It is hard, slogging work that has few affinities to making films for pleasure.

Smallest Gadget

14th August. Some cine gadgets can be very large. I was using perhaps the smallest and the simplest gadget of all. I was giving my projector a thorough cleaning, ready for the winter and was having difficulty in replacing a small screw at the base of the lamphouse. My fingers are too thick to get into small, restricted spaces that would probably be readily accessible to the fingers of the girls who assemble the machines at the factory.

After one or two tries, I got a blob of Plasticine and used this to "cement" the screw to the blade of the screwdriver. All perfectly simple, of course, and it is so easy to push the screw, held on the end of the driver, directly into its hole. But it is surprising how many people spend hours trying to juggle the offending screw back into place.

Incidentally, I was carrying out the servicing in the back garden, for it was much too hot indoors. I had a row of saucers on the table to take the parts as they were dismantled but, just in case I dropped a screw, I had laid down a dustsheet under the table and chair first. A wise precaution that, fortunately, was not needed.

Carpet Leads to Trouble

20th August. Go over Joyce and Bill's tonight for a working evening! Although they set up home only a short while ago, they've got the place quite beautifully furnished, with close carpeting in the main room. And it was this carpet that led to the trouble. Bill is a keen cine enthusiast like myself, and so naturally he had a projection port-cum-serving hatch fixed up between this room and the kitchen.

Well, they had a house-warming party, and it was quite a party. Every so often they ran a short film with plenty of drinks and gossip during the intervals. Then, the following morning the aftermath became evident, Joyce found a cigarette burn in her new carpet! So to-night I gave poor old henpecked Bill a hand at making a comic little trailer to project at the start of every film show given in that room.

We began by shooting a series of close-ups



Unexpected duty for the cover of a script : use it as a nigger (see top left). But Liverpool A.P.A. have a respectable amount of equipment and do not have to put up with shoe-string improvisations. In this still the director of the 16mm. unit's film has a word with camera operator and actress before starting on a long shot.

of half-crowns being thrown on the floor and various feet covering them up quickly. Bill and his wife put on various pairs of shoes—and he changed his trousers several times—to make it look as though lots of people were appearing in the film. We had to have a number of retakes because the wretched half-crowns would roll all over the place and used much more film than we intended.

But we had just enough left to film the final shot. This was of Joyce, looking very severe and wagging an admonishing finger at the camera. She then pointed to a notice as the camera panned over to it. This read: "No! Put your cigarettes on the floor and money in the ash-trays".

We hope that it will get a laugh and, what is more, act as a gentle reminder to their guests to be on their best behaviour. Otherwise, there'll be a projection port for sale in A.C.W.

Why Is It ?

22nd August. Has it ever occurred to you that not one amateur shot in a thousand could be mistaken for a professional one? I am not thinking of scenic films, in the case of which both cameramen are on more or less level footing, but more of interior scenes in amateur documentary and story films.

Now, why is this? The answer is, I think, that we do not take nearly enough time to prepare each set up individually but rather tend to plug in a couple of Photofloods, open up and then go ahead and shoot. This was brought home to me as I watched a simple little

shot being taken at Shepperton this morning.

Of course, on a Monday morning not everyone is at his brightest and the first shot of the week may take a little longer to complete than usual, yet there was something going on the whole time that I was watching. The shot, a slow track-in, was planned stage by stage, while the setting around the actress was varied to enhance the overall effect. Her hair, manicure, make-up and dress were painstakingly attended to and all of this, I learned, was for a single insert shot that was to be dropped into a longer sequence filmed some weeks previously.

The director, or somebody else, then decided that the walls were too "busy" and had these done over quickly with a plain paper. All the props were replaced, the scene was rehearsed about eight or nine times and then filmed. After two takes, apparently everyone was satisfied with their morning's work.

Now what have we to learn from this as amateurs? First, I think, that it is better to film slowly rather than rush through a long list of shots though, obviously, I am not suggesting that we want to progress quite as slowly as this. Secondly, that the director should consider *everything* that is going to appear in his film, from the flowers to the shine on his leading man's forehead. If we work over each shot, detail by tiny detail, we may yet make an amateur film that will really drag 'em in from the streets. For, let's face it, that professional gloss, of which I wrote some months ago, is still very elusive.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S.

Seizing Opportunities The truly alert cameraman seizes the inspiration of the moment. A young friend of mine who is so wedded to his 8mm. camera that he is reputed to take it to bed with him, got his reward the other day when a sudden storm burst in the centre of London. He had sensed its coming and took some preliminary shots from outside his office of the threatening sky (shooting at 8 frames per second to speed up apparent movement).

Then, when the first half-crown sized drops came down, he was ready to shoot the progressive changes from dry, parched roadway, pavements and buildings to a state where everything was drenched, the water streaming down in torrents. He got the shots in a series of sorties from his office door, with a colleague holding an umbrella over the camera. There were close-ups of gutters running over and drains awash, and full length figures and close-ups of heads and of feet of people dashing through the downpour.

Hosepipe "Storm"

Some time later, when the storm had subsided, he got brightly lit shots of the scene, including close-ups of detail at first scintillating in the sun and then drying out. The following day he took other shots of the same place, now bone-dry and sun-lit to represent the pre-storm conditions, and he has done a bit of faking for some other scenes with the aid of a hosepipe; for example, to throw a stream of water on to a window pane seen from inside as somebody looks out into the "storm", and to help to provide more close-ups of people dashing past the camera. The whole will be cut to one or two records of suitable music.

Yes, there are always subjects for the camera if you keep your eyes open. The other day I spotted a taxi-driver, surrounded by the swirl of traffic at Cambridge Circus, doing a major repair job on his engine, working with the utmost sang froid and not even objecting to

a cine shot or two. Then, in Charing Cross Road, I saw some fascinating new road-laying machinery at work, watched intently by a crowd of "roadside superintendents". And beside them, parked in a spot where the road blocks had been removed, was a removal van from which men darted into the traffic carrying furniture into a flat. The contrast of simple domesticity and the bustle of London's traffic was quite fascinating.

All in the Same Day

Not far away, the long hours of summer daylight made it possible to take shots of a pavement artist arriving at his pitch in the morning and starting to make his drawings and, at the other end of the day, the same man carefully rubbing out the same drawings to prevent their being used by anyone else after he had left.

Then, because the hot weather called for open doors, I was able to see into a yard where barrow-boys were dressing their "shop windows" prior to taking their barrows on the road. There was real art in the building up of some of those displays—and there were excellent opportunities for conveying character by the way the boys handled their wares, in most cases with a care and delicacy one does not associate with the kerb-side trader.

Quite An Education By staying up all hours, some 30 people—20 of them entire newcomers to cinematography—contrived to make six quite reasonably good

Nine-year-old star of *The Bird Book* (Bristol A.C.S.) follows the movement of the director's pen. When he was asked to glance downwards he tended to exaggerate the movement, but provided with a moving object to watch, he gave a much more natural performance. The film is about Cub life and was made for the Boy Scouts Association.



films in ten days. This was at the recent film-making course, held by Essex Education Committee, under the control of Mr. F. R. Gardner, at Wansfell, Theydon Bois. Pretty good going, eh?

For Educational Use

All the films were intended for educational use and will eventually be included in the library run by Essex Education Committee for their schools. The two shortest, each running to only a couple of minutes, outlined the beginning of a story and ended with the injunction: "Now you write the rest". In one film a magician gives two boys a magic plate; in the other a man puts down a document case while he goes to telephone in another room, and completes his telephone conversation just at the moment when a thief takes some papers from the case. This little picture was an object lesson in rapid approach to the subject, economy of use of the film medium and swift impact. Both are silent films, and so is *Double Trail*, a longer film showing how two scouts track a thief through Epping Forest. This reel was rather slower and more diffuse, but cuts are now being made.

The other three films incorporated sound-on-tape (tape machine and film projector linked by synchronous motor drive), the post-recorded commentary being held quite closely to its associated visuals. All the films tend to take the form of illustrated lectures, though one does contain some quite vigorous action.

Films With a Purpose

Axemanship first describes the parts of an axe and then shows a group of scouts felling a tree in the approved manner. The number of people around the tree waxed and waned in amazing fashion, but the film managed to convey a good deal of information.

Brass Rubbing would have taxed the skill of trained professionals, for there is no movement in a rubbing once made—and we were shown many. But there were also some delightful pictures of a village churchyard and church, with two boys making rubbings and turning them from "negatives" into "positives" by treating them with Indian ink and then with a solvent. One beautiful shot, to illustrate the idea of the change from negative to positive, shows the paper bearing the rubbing of a brass rolling itself upwards away from camera to reveal the original brass—a good cinematic touch.

The House That Essex Built traces the influence of building materials on the kind of building done in Essex, from prehistoric times right up to the present day. We learned that there were no cave-men in Essex because there were no caves, and we saw the changes in building methods from the most primitive form of bracken-covered shelter, through early framework buildings to their more advanced forms in Tudor times, to the application of

the cement manufactured in the county.

The makers of this film cheated a little, because some of them had been working for some time previously on the production of exquisite models—there was one particularly lovely reproduction of a Roman villa—and they had also produced some excellent semi-relief maps. But technical problems had in part defeated them, and I understand that much of this film is to be re-made.

A film made by some of the students, but not during the course, was also shown. This was an inspired sound-on-stripe *Lecture on Film Making*, in which all the major principles are deliciously geyed. I hope this hilarious reel will get the wider showing it undoubtedly deserves because, in its way, it is just as "educational" as the rest of them, and is certainly good for a few belly laughs.

Electronic Movies

The principle of storing on magnetic tape the vibrations that constitute a television picture is the same as that of storing sound vibrations on magnetic tape. Peter Grosvenor, in the *British Journal of Photography*, gives some interesting details of Videotape which has been developed for this purpose by the Radio Corporation of America. Such a tape can be used for storing and reproducing colour as well as monochrome pictures and, in addition to many other advantages, its cost is only 10 per cent. that of monochrome and 5 per cent. that of colour—and the quality is much higher.

But, in order to resolve the very high frequencies, Videotape has to move past the recording and reproducing heads at 30ft. per second, so you need 7,000ft. of tape on a 17in. diameter reel for four minutes' screen time. So it would appear that our familiar, everyday film is safe for a long time so far as the needs of the amateur movie maker are concerned. But it is inevitable that in certain fields electronic picture reproduction will replace present-day photographic methods almost entirely.

Screen Luminance

In a paper given to the British Kinematograph Society, Mr. H. P. Woods, B.Sc., A.Inst.P., pointed out the difficulties of assessing the true reflection factors of modern selectively reflecting screens, e.g., metallised surfaces, because the reflection factor of any point on the screen varies with the direction in which it is viewed, the rake of the projector and the behaviour of the type of surface being measured. Among the visual types of measuring instrument which could be used, he mentioned the S.E.I. Photometer which was primarily designed for assessing photographic exposure.

As from 1st Sept., the price of the Bell & Howell 70 DL 16mm. camera will be substantially reduced from £252 (including P.T.) to £196. Double-8mm. Kodachrome is now available for use in Bolex H8 cameras in 100ft. lengths, price £4 11s. 5d. (including P.T.). Plus X 16mm. neg. now costs £1 14s. 10d. per 100ft. spool.

KEVIN BROWNLOW surveys some

9.5mm. Features

MYSTERY OF THE LONE CASTLE. Featuring Charles Vanel, Sandra Milowanoff, Lillian Hall-Davies, Jim Gerald and Jean Murat. Direction and scenario by Rene Clair, from the novel *L'Etrange Aventure de Pierre Vignal* by Armand Mercier. Assistant, George Lacombe. Cameramen, Messrs. Robert Batton, Gondois and Roudakoff. Sets by Messrs. Lazare Meerson and Bruni. An Albatros production. France, 1927. Correct title: *Proie du Vent*. Notched 2 x 300ft.

Rene Clair is, without doubt, a great director, but his films have not always reached the standards one associates with the maker of such titles as *An Italian Straw Hat* (also on 9.5mm.), *Sous Les Toits de Paris*, *Entr'acte* or *Paris Qui Dort*; and *Proie du Vent* is, unfortunately, one of his poorer efforts.

Charles Vanel plays the part of Pierre Vignal, an aviator, who crashes in the forest surrounding a castle, and is rescued by its owner. While convalescing he glimpses a young girl who immediately dodges out of sight. She becomes the centre of a great mystery. Vanel is led to believe that she is kept in captivity, for he receives several notes to this effect, but for some time can obtain no satisfactory explanation from the owners of the castle.

Much of the film shows Vanel battling with his doubts, and one longs for him to spring out of this melodramatic rut as Fairbanks did in a very similar sequence in *Manhattan Madness* (A Man's Life on 9.5mm.). Moments of excitement are afforded by the 'plane crash and a car chase but, as a whole, the film is very weak in construction.

Proie du Vent was, admittedly, only an experiment. Having had great success with his comedies, Clair wanted to make a drama. This wish was partially realised in 1925 when



Lillian Hall-Davies and Charles Vanel get to know each other during the latter's stay at the lone castle. (From *Proie du Vent*).

he produced *The Phantom of the Moulin Rouge*. But he was soon aware, apparently, that his talents lay with comedy, for after *Proie du Vent* he made no other melodrama.

Clair's real name is Rene Choumette, and he began his career as a journalist. He later became an actor and then assistant to the famous Jacques de Baroncelli (director of many other films on 9.5mm.). Having worked with his brother Henri Choumette, Clair, in 1923, made his first film, *Paris Qui Dort*, which is still being shown to delighted audiences at specialised cinemas.

Charles Vanel, veteran actor of hundreds of French films, has recently appeared in *The Wages of Fear* playing the part of Jo. His first film was *Jim Crow* (Peguy, 1912). After that he played mostly for Baroncelli in such films as *Pecheurs d'Islande*.

Lillian Hall-Davies, who was well known in French as well as British pictures, left films on the arrival of sound, and caused a sensation when she committed suicide in 1934. Jim Gerald usually worked with Clair, and he appeared in *An Italian Straw Hat*.

AT ALL COSTS. Featuring Bert Lytell, Stuart Holmes, and Charlotte Merriam. Scenario by Jay Pilcher from the book by Frederick Curwood. Directed by David Smith. An Albert E. Smith presentation. Vitagraph production. U.S.A., 1925. Correct title: *Steele of the Royal Mounted*. Notched. 1 x 300ft.

A western, as good as if not better than *Out West*. It demonstrates yet again Pathe-scope's astonishing pre-war editing technique. At *All Costs* is really reels 5 and 6 of *Steele of the Royal Mounted* shortened to 1 reel. The original began with Philip Steele (now Stile), a young millionaire, in love with Isobel Becker. To make him jealous, she introduces her father as her husband, and the young man immediately leaves for Canada to join the Mounted Police. Isobel repents and tries to trace him (here the 9.5mm. version begins).

Thrilling Chase

Steele has been successful, and, having become a corporal, is given the job of hunting down a notorious gambler and murderer. After a chase down the torrential river, in which Steele is nearly drowned, his quarry wrecks a train and rides off with Isobel. Philip arrives in the nick of time, and, after a gun battle, rescues Isobel (here the 9.5mm. version ends). Philip then resigns from the force, and his romantic attachments begin again, culminating, inevitably, in his marriage. The glorious Canadian scenery and the great amount of action make this a very enjoyable film.

Bert Lytell made his debut in the famous *Lone Wolf* series. He died in October 1954. Stuart Holmes, one of the screen's best known villains, was the great-grandson of German General von Moltke, a *Feldmarschall* in the Franco-Prussian war. He was recently seen in *Gilda* and he will shortly be appearing in another film with old-timer Hank Mann, one of the original Keystone Cops.

TITLING THE OLD TIMERS



The importance of titles in a silent film was brought home to me the other evening while I was sorting out some old 9.5mm. films in my collection. They were all notched title features, and I had decided to making running titles for them to give them a new lease of life.

If you have never attempted to re-title a notched film, you may think it to be simply a case of copying the existing titles and splicing them into place. But this can be done with remarkably few films. With the majority, you will find that they need slight re-editing to enable the films to be appreciated by a modern audience. Many early titles are pompous in the extreme and often far too long, causing an awkward and annoying break in the rhythm of a sequence. Some, as in many early Chaplin shorts, are quite superfluous and appear to be added simply to stretch the showing time.

You must take into consideration the effect of a title as part of the action. A title in the wrong place, too long or too short, can upset the balance of a sequence. Its only reason for existence is to supply information that could not be conveyed by the picture alone. A good title should fit into the sequence so that it passes virtually unnoticed.

Changes Unnoticed

One film in my collection consisted of twelve 30-foot reels. When these were spliced together as they stood, the action was often jerky and obscure at the point where two reels joined. When shown in their original separate form, however, the film was quite acceptable, for then an artificial gap was created while the operator rewound and threaded the next reel. A change of scene or

If you don't remember that star of the serials, Ruth Roland, ask your dad! This is the photograph issued to her clamouring fans when her fame was almost as great as that of the incomparable Pearl White.

action passed unnoticed by the audience and appeared perfectly natural.

So when the parts were spliced together, a similar gap had to be created to give sense to the action. In some cases a linking title did the trick. In others, a fade-out and fade-in was better. A painted on iris-out-iris-in can be useful, too, and does not look out of place in these vintage productions.

Occasionally, where a film has titles that warrant copying direct (some of the unusual cartooned titles, for example), I have found the "optical printer" I described a few months ago, invaluable. Not only does it preserve the authenticity and atmosphere of the original, but it saves a great deal of time. It also simplifies the task of reproducing insert shots (such as letters or newspaper headlines) which often are notched in the same way as the titles.

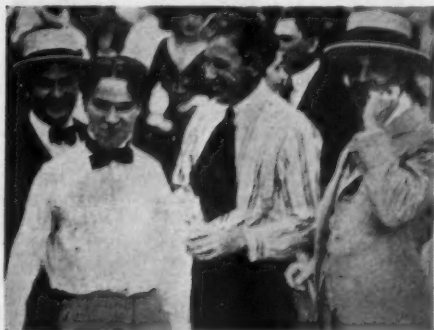
INCREASING THE CONTRAST

A number of readers have told me that they cannot obtain sufficient contrast when titling with positive film, but there are several ways of doing so. Here are three which I have found successful.

The first is to use a high contrast solvent developer. My own favourite mixture consists of 1 in 3 Johnson's Contrast to which has been added a small "flavouring" of potassium thiocyanate. I dissolve 1 oz. of the latter in 10 ozs. of water and add $\frac{1}{2}$ oz. of the resultant solution to a pint of developer. This helps clear the whites without affecting seriously the contrasty action of the developer.

The second method depends on increasing the contrast of the titles before the camera. If plastic letters are stuck on ground glass and then illuminated from behind fairly strongly, the contrast is increased enormously over the normal front-lit title, and will, of course, give you white letters on a black background when developed.

The third way is to use white lettering on a



This historic picture was taken in 1914, just after the Triangle company had been formed. Left to right: Thomas H. Ince, Charles Chaplin, Mack Sennett and D. W. Griffith. Triangle collapsed after some years, but its founders went on to greater directorial triumphs. Some of their work is still to be tracked down by the zealous 9.5mm. collector.



Moderns as old timers: players in Alpha (Portsmouth) F.U.'s burlesque of a Victorian melodrama. One wishes them well, but it's a difficult subject. Yet there has been at least one successful film in this idiom—R. A. Copley's 8mm. A Thousand Times No! a four star winner in the 1954 Ten Best.

black background, as in the majority of commercial titling sets, and reversal process the film. Although positive film is not intended for reversal processing, I have obtained good results with quite simple and cheap formulae. Since positive film is cheaper than reversal, this method also provides good practice for those who may wish to process all their own film.

SQUEEZE OR STRETCH?

While editing some scenic shots taken with my home-made "CinemaScope" lens, I was struck by the fact that many of them looked quite natural and showed little sign of being squeezed. Similarly, when experimenting with widescreen projection, I discovered that many scenic shots could be projected in widescreen shape without showing undue stretch. The reason for these apparently surprising results is that landscapes have no definite proportions, so squeezed or stretched, they do not appear odd.

Even small houses dotted on hillsides, trees, or ships at sea can be projected either way without appearing distorted. Scenes with human beings, however, definitely look peculiar in an alien format. So, if you are making a travel film largely composed of scenic shots, providing you choose them correctly, you can splice normal and "squeezed" shots together and project the film either normally or in wide-screen shape, giving yourself two films in one!

Many clubs have found making films for hospitals a most worthwhile venture. Maybe the picture is designed to attract recruits to the nursing profession. Maybe it is intended to relieve the qualms of the uninitiated by showing what goes on inside hospitals. Whatever the theme, it's a worthy undertaking—and the sets are mostly ready-made! Good luck to Pontefract and Dist. A.C.S., who are working on a film for a Wakefield hospital and are here seen taking a shot for it. The member of the crew in the foreground holds stop-watch and script.

MAKE YOUR OWN SOUND-TRACK

Pathescope's novel idea of issuing specially edited films for tape or sound-stripe accompaniment should appeal to nine-fivers who are recording fans. One should have many an instructive and entertaining evening fitting one's own commentary, sound effects and music to these films. And this leads one to wonder if Pathescope may also be first in the field in issuing films with pre-recorded magnetic tracks. The only snag I can see here is that, at present, there is no standard displacement between picture and track, as there is with optical sound-tracks.

IT WON'T WORK ON 9.5mm.

In the reply to a question in "Your Problems Solved" in the August A.C.W. it was pointed out that most reversal films can be developed as a simple negative. 9.5mm. reversal films can't, however, for all have anti-halo layers inserted between the emulsion and the film base. This can be removed only during reversal, and if attempts are made to develop the film as a negative, all that will result will be a jet black film. The production of 9.5mm. test-strips is more easily carried out on positive film.

Among the interesting lectures arranged by the British Kinematograph Society for the forthcoming season are "Magnetic Sound on 16mm. Film", by J. C. Rogerson, E. G. J. Saunders, A.M.I.E.E., and N. W. Wooderson on 12th Oct. and "Adapting Wide Screen Techniques to 16mm.", a symposium and demonstration on 9th Nov. Meetings take place at the G.B. Theatre, Film House, Wardour Street, W.1., at 7-15 p.m. Non-members should apply in advance to the Secretary, B.K.S., 164 Shaftesbury Avenue, London, W.C.2.



Script writer's corner

In recent issues of these notes I have pointed out that character should be delineated naturally, that deft touches are wanted. I also had something to say about movement. Mr. George H. Sewell, in his comprehensive book, *Making and Showing Your Own Films*, touches on both these points. He sums up the first by saying that certain actions performed by an individual "will give an indication of his character, a sort of 'shorthand' representation of him that will strike home to an audience in a flash". And with regard to movement: "Movement can be contained within a single scene, but it can also be caused by the change from scene to scene".

The fundamental movement is that produced by cutting. Movement can be created where none exists. For example, suppose we join together the following shots: newspaper announcement of a wedding; empty house; neglected lawn; overgrown flower bed; "For Sale" sign; building society advertisement; solicitor's name-plate; back sheet of deed of conveyance; same house with curtains; freshly cut lawn; flower bed newly dug and planted with seedlings; building society pass-book, showing first year's payments completed; empty cot; birth announcement; pram outside house. None of these shots contains movement in itself. Yet movement is created.

No Free Samples!

If you are interested in technicalities, you may wonder why I have not given a sample shooting script. The reason is that I do not consider the wording of the script very important in amateur cine circles. Because a script contains a heap of technical expressions it is not necessarily a good script. Lone workers understand their own language. In clubs the script writer is often the producer: if not, then the two are usually in close contact. So long, therefore, as the meaning is known, it does not matter very much whether the strictly correct technical expression is used.

The form of the script changes. Before the First World War a scenario (as it was then called) consisted of: 1. Synopsis of the story. 2. Cast of characters. 3. List of settings, giving scene numbers for each setting. 4. The scenario proper (the scenes in numerical order and the action in each scene).

Among the numerous pieces of advice given to writers about that time was the following: "Remember that a comedy subject requires less scenes than a dramatic. For the former, about a dozen scenes are needed; the latter will probably run to about 18, or at the most 20".

We may smile at all this to-day, but it was in accordance with the prevailing method of

production. In those days the camera was usually "foot-fast", and the effect of angles was not appreciated. We cannot claim even now that we have reached finality in form. After all, what is a shooting script? It is the writer's idea of how his story should be presented in pictures. It is a guide for the producer, cameraman and editor. It is not supposed to have the effect of a law of the Medes and Persians. While they are at work, the producer and the editor often see methods of getting results better than those the writer thought of when running the film through in his mental projection room.



I SEE THAT the Sunderland Corporation has had a film made in connection with its transport undertaking. It is in 16mm. Kodachrome with sound, and runs to 1,000ft. This type of film will apparently always be with us. It has now moved almost exclusively into the sub-standard grade, but fifty years ago (and less) it was part and parcel of the commercial "picture show". For instance, in 1907 Gaumont produced *From Forest to Fireside*, a film 850ft. long illustrating the making of Lloyds News. Pottery, matches, hats, chocolates—all sorts of things were featured in the factual films of those days. I do not claim that they would measure up to modern standards of production by any means, but the fundamental idea is constant.

Talking of ideas, I know we ought to avoid the hackneyed—and the film built round a dream certainly is. But what about the day-dreamer? Have you ever thought of him as a potential main character? I mean the good-hearted but somewhat lazy chap who is too comfortable to want to change his lot but day-dreams of the things he would like to do were it not too much trouble. He would be a bachelor, almost certainly: a popular uncle, perhaps.

You could do worse than turn the idea over in your mind. And here is a thought for the imaginative. When the price of a commodity rises steeply, there is always someone who will try to find a cheaper substitute. Suppose someone discovered a method of treating wood so that it burned as long as coal. What would happen?

For goodness' sake forget the old secret formula approach! Concentrate on the effect, not the cause. Yes, I know! This idea is far too ambitious for an amateur's resources, as you will readily concede if you think for a moment of the tremendous, far-reaching effects such an invention would have. But I offered the idea to the imaginative—and the imaginative won't be content to copy other people's notions; but they may well find in those notions the germ of another idea which they could exploit.

ARGUS.



Our contributor, Director of the Scottish Film Council, acted as official delegate to this year's UNICA conference, a duty he has carried out with notable success for a number of years past. Accompanying him was F. M. Marshall, Chairman of the Scottish Association of Amateur Cinematographers, and that inveterate globetrotter, H. W. Wicks of the I.A.C. Picture shows a scene from *Pin-Up Girl*, one of the British entries for the competition.

What They Saw at UNICA

Perhaps the most significant factor of the 17th Amateur Film Festival held under U.N.I.C.A. auspices at Angers, results of which were announced in last month's A.C.W., was the re-emergence of Germany as one of Europe's principal centres for the production of amateur films. Germany's success in gaining the Coupe Challenge Wolff—the Principal U.N.I.C.A. award—was well merited. It is clear that if Great Britain is ever to occupy the leading place in a U.N.I.C.A. Festival its amateur film makers must show not only imagination but also improved technique. A good idea marred by indifferent technical qualities will not pass muster; nor will a technically perfect film which lacks originality or inspiration.

Deeply Moved

Usefully contributing to Great Britain's placing of 6th among the 15 nations competing were *We Build Houses* (A.C.W. Ten Best) and *Insane* (Scottish Amateur Film Festival), which both gained sufficient marks to come into the third-prize category, but were unplaced because there were films with better markings. Victor Atlas's *A Letter To My Son* (A.C.W. Four Star and I.A.C. competition), was well received by both inter-

By D. M. Elliot

national jury and audience (it gained a third prize). One of the judges told me that he had been so deeply moved by it that he was on the point of tears—the first time I have heard a "confession" of this kind from any international jurymen.

Pin-Up Girl, despite its allure, failed to catch the eye completely. *Insane* was too episodic to stand comparison with some of the polished productions in the Genre class. *We Build Houses* might be termed a near miss. Everybody appeared to like it—particularly the montage. The winning films, however, were more ambitious and made heavier calls on their producers. Perhaps the outstanding feature of the entries was their high technical quality, even where the theme was slight, but most had an excellent idea plus the advantage of first-class presentation.

There may be some heart-burning in this country over the fact that Pedro Font, one of Spain's best-known filmmakers, entered in the Scenario class a new version of a former British success, *Marionetts* (A.C.W. Ten Best). When I was asked if I proposed to raise the question at the final

jury session, I replied that I saw no reason for doing so since, in my view, it is open to anyone to present his own conception of any idea at any time and in any way he wishes.

Font told me that his film was based on a magazine story and that there were several significant differences between his film and the one made by Ace Movies—including the fact that the police do not appear in the Spanish film. I feel that the new version, with its colour and brightness, is an improvement on the British production, which had a sombre, almost Germanic quality.

Superb Acting

The film which I rated highest in the Fiction class was unplaced. This was *Madame de Merret*, by the Frenchman, Roger Benech—a fascinating costume reproduction of a Balzac story, superbly acted and with synchronised speech (on magnetic stripe). I gather that some of the jury marked it down because it was "too professional", which seems strange to me, for Benech is unquestionably an amateur.

The Fiction class was particularly strong in comedy films but the jury apparently thought less of them than I did. An Italian effort, which I considered of high merit, was

Comica di Altri Tempi. This film, as its title indicates, was a skit on the early comedies of Chaplin and the custard-pie kings.

The quality of some of the Genre films was outstanding, and it was significant that, at a meeting of the U.N.I.C.A. Congress after the Festival was over, a plea was made for a division of the Genre films into at least two groups: those which are entirely abstract in character and those based on cartoon or puppet interpretations. Some of the cartoon work was superb, but there is no doubt that the most significant film in the class came to the top: the Spanish *Consummatum Est*, with its challenging message to a tormented world.

Vital Decisions

The Swiss winner of the documentary class was, in its way, a perfect production of its kind. In a completely straightforward manner but with great economy, it told the story of the art of book-binding and leather cover engraving by hand. Second and third films in this class both dealt with hunting. The Italian one described duck shooting and the French production (on the long side: it took two years to make) stag hunting.

The Congress was, in many respects, the most important held by U.N.I.C.A. for several years. Among the factors which made it so were: (1) A decision that, in future, U.N.I.C.A. will not accept for its Festival any film previously presented in any other inter-

national competition; (2) The appointment of a new General Secretary; and (3) The replacement of the Permanent Committee, which hitherto has been responsible for administration between Congresses and Festivals, by a President's Committee of four members.

The decision that all films submitted to U.N.I.C.A. competitions must be "virgin" so far as International Festivals are concerned was due to the unanimous determination of the nations represented at Angers that the U.N.I.C.A. Festival shall remain the principal amateur film event in Europe. It is a direct consequence of the fact that several cities have been organising, for publicity purposes, open international competitions. U.N.I.C.A. has no wish to interfere with the right of any amateur to send his films to any competition for which he feels it may be eligible, but is resolved, as the body most actively concerned with the advancement of amateur film-making and with no publicity motive as its mainspring, to maintain its status and standards.

New Officials

To the regret of many of his friends, Jean Borel, of Neuchatel, Secretary-General of U.N.I.C.A. since 1948, resigned for health reasons, and a Belgian, Jean Henri Fauconnier, who acted as chairman of the jury, was appointed in his place. The decision to replace the former Permanent Committee by a smaller body follows criticism over its constitution. It has

now been agreed that, should any important issue arise during the year, all nations which are members of U.N.I.C.A. will be consulted by letter, and that any less vital issues will be dealt with by the President, two Vice-Presidents and the General Secretary.

The new President, Henri Zwichy, was nominated by the Swiss Federation in recognition of the fact that the 1956 U.N.I.C.A. Festival will be held in Switzerland. The two Vice-Presidents, appointed by popular acclaim, are Henri Avelle, the President at Angers, and Count Annoni, of Italy.

Judging Methods

A long time was once more spent by the Congress in discussing the method of adjudication used in the competitions. The Spaniards, represented by Senor de Carralt, took the lead in proposing that a new system be introduced, details of which will be circulated to all National Federations for acceptance or rejection. In my view the marking this year was too severe. Several films of considerable merit emerged with a rating which would not even have put them into the third prize category of 60 points or over. Further, a system in which the winning place may be gained by a fraction of a point—as happened this year—seems to call for overhaul.

The attendance at Angers—over 200 delegates and friends—was the biggest yet at any U.N.I.C.A. festival. The superb organisation even included a daily printed news-sheet.



Left: The two cronies find the pin-up calendar entertaining (from Pin-Up Girl). The other two shots are frame enlargements from *We Build Houses*, also a British entry, which achieved fifth place out of 17.

DRAMA IN THE HOLIDAY FILM

(Continued from page 556)

filming impedimenta, just when the sexton was at work.

As tentative attempts at friendly conversation at once showed, he was in a foul temper, having apparently struck solid rock. We decided that it would have been impolitic to say anything about filming, particularly as he threatened to undertake a series of blasting operations after lunch. We'd wait until he'd gone for his meal. The Bowen family discreetly withdrew.

We watched him through binoculars. Would the man *never* go? Indeed he wouldn't. He took out a packet of sandwiches and regaled himself on the job. Nothing for it but to cut out the sequence (and the film is doubtless all the better without it: one can go too far, for the mock melancholy can so easily strike an audience as irresistibly funny). But I did take an experimental composite shot firmly to plant the idea of Roger's distressing end.

When the gravedigger had got well below the surface, I took an establishing shot of the place, taking care to include a dark mass of bushes in the frame, for on this would be superimposed a shot of Roger waving a last fond farewell to his sorrowing family. The establishing shot taken, I wound back the whole of it in the camera and posed the boy in front of the very dark interior of an open cowshed. I set up a black card in my Vebo titler mounted in front of the camera so that it covered about half the frame and had the boy stand in the other half. I then re-exposed, giving half a stop less than the meter indicated. If one doesn't reduce exposure to compensate for the

light scatter, slight over-exposure will result.

The melancholy mood is abruptly shattered by a bucket of water being poured over father's head. Far from being irate, he gives the mystified young Roger half-a-crown, after he has pinched him to make sure he is real. Delighted but puzzled by his good fortune, the boy tells his young sister, and thereupon both pitch into this easy way of earning pocket money with great gusto. The end.

COMMENT

Admirably done technically, *Low Tide* is a skilfully composed holiday picture in which camerawork, continuity and colour continuity have the smooth assurance which betokens the practised craftsman. It is, indeed, perhaps a little too studied, but fluent editing disguises what would otherwise be a rather obvious framework. Mr. Bowen captures in glowing colour the holiday scene: the golden sands, blue skies and sea, games on the beach; and up to the point where drama is artificially injected, the film catches the holiday mood very effectively.

The sequences of the boy's battle with the sea are vividly handled, the excitement provoked by the accomplished camerawork and cutting masking the inappropriateness of the sudden change of mood from typical holiday scene to untypical heroics. But the realistic atmosphere is rapidly dissipated as the artificial respiration sequence gets under way and disintegrates entirely with a churchyard scene which borders on the comic. The succeeding shots reveal that it was all a dream, but by then the damage has been done. However, a comedy ending restores the holiday mood and persuades one to be indulgent towards the only real fault in the film.

FILMING IN THE AIR

(Continued from page 546)

There is quite a lot of vibration in any powered aircraft, so don't rest the camera against any part of the structure. Fortunately the human body insulates the camera from the vibration of the machine, provided the camera is held with the arms away from the side of the aircraft.

One of the most fascinating branches of aerial filming is air-to-air work. My own attempts at this have been very limited so far, but I hope that the aircraft, suitable pilots, and good weather will all be present at the same time in the near future. Seeing another aeroplane in the air comes as rather a surprise at first, for the machine seems to float rather than fly—and there is apparently nothing holding it up! It also appears rather odd that it seems to be going up and down, riding the "bumps", which are sometimes quite violent. For this reason your pilots will probably prefer to keep their distance if conditions are at all bumpy and they have not had Service training in formation flying.

Both pilots must be thoroughly briefed and

hand signals prearranged for instructions such as: hold that position, up, down, forwards, back a bit, come closer, we are going to turn to left, please follow and keep our relative positions, and so on. Before you get off the ground, sit in your plane and have the other pilot manhandle or taxi his machine into the position you will want him to hold in the air. Both of you can then rehearse positions and judge distance, and you will be able to get the plane the right size in the viewfinder. It is very necessary to have this rehearsal because once you are in the air, communication is so restricted.

You can vary the lighting on the aircraft by having both planes fly round together in big circles, choosing your position relative to the sun, straightening out on that and flying straight and level as you shoot. The other machine will look more lively if you film it round a turn, because a plane looks better when banked, just as a person looks more alert with his head tilted a little. The slight haze which is such a nuisance when filming the ground is actually helpful in air-to-air work, for it tends to mask the ground and make it a very unobtrusive background.

Rock-Steady, Flickerless Picture

from the 8mm. Argo projector

This machine comes in a smart case finished in imitation leather cloth in two shades of brown with black piping, and with a sprung leather handle. Within, the projector base is located between two holding strips, and other fittings support the 400ft. take-up spool and the two spool arms.

The projector is of the old traditional 200B shape, with light alloy die-cast base and body, in light khaki wrinkle stove enamel except for the lamphouse cover, which is black. It weighs only 7 lb. Dimensions over spool arms are: 15in. high by 5½in. wide by 10in. long. Switches are metallic black, and control knobs are either black plastic or natural-finish aluminium.

The robust base stands on four rubber legs and carries the projector body on a pivot. This permits easy tilting through a large range, operated by rotating a 1½in. diameter knob at the front.

Identical Arms

The two spool arms are identical, each with a fixed and a loose pulley, and they clamp in position by sliding them on and tightening one knurled screw for each. The top and bottom sprockets carry pulleys on their shafts, the top with a rubber and the lower a spring-cord belt, for rewinding and take-up respectively, according as the belts are on the fixed or the loose spool arm pulleys.

Instead of cradles, the sprockets have each two fixed idlers: threading is simple but unconventional in that the film

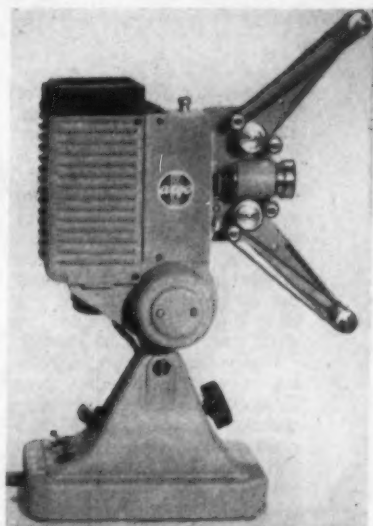
passes over the top and under the bottom sprocket, the idlers being so placed that the reversed curvature of the film maintains good contact with the 16-tooth sprockets.

The pressure-plate is located by four lugs and loosely pivots on two others: it is retained by a single leaf-spring and although it is a pity that it cannot be taken out for proper cleaning, it does open amply and is easy to thread. One reaches to the opposite side of the projector for the knurled inching knob, for the twin claws are not sprung and must therefore be located in the perforations during threading. Framing is conveniently done by a knurled knob above the gate, which vertically displaces the pressure-plate: but the film is very quickly re-centred on the screen by the effective tilting device.

One switch starts the motor, and a flat plastic knob gives speed control through a resistance. A second switch for the lamp is only active with the motor switched on. Focusing is by rotating the lens: there are no further controls.

ELECTRICS. The machine has mains-voltage lamp and motor, so no resistance or transformer is needed. Connection to the mains is by a moulded rubber 2-pin plug attached to 3ft. 6in. of rubber-covered cable captive in the projector base. This is a meagre length, and on looking gloomily at it we noticed the unimportant but irritating detail that the pins of the 2-pin plug are neither a pair, nor parallel, nor of equal length.

The circuit is simple, and



the internal wiring, accessible on removing a plate under the base, is sound. There is no attempt at earthing or suppression, and interference with TV is chronic.

ILLUMINATION. The literature specifies a 500 watt mains-voltage lamp, but in the machine submitted a 250 watt lamp was fitted. The lamp type is A1/5, and although it can be taken out and replaced by hinging open the lamphouse cover, doing so is a very tricky business even when it is cold, as the clearance is inadequate. However, the lamphouse body is retained by only four screws, and removing it gives complete access to lamp and to mirror and condenser for cleaning.

The double condenser focuses the light upon the gate at a distance of about 1½ inches, and there is a choice of objectives — 20mm. f/1.5 as submitted, or 25mm. f/1.6. A barrel shutter is fitted, giving about 50 per cent. transmission — i.e., roughly equal open and closed periods per revolution.

MECHANISM. The mechanism is fully accessible by removing two thin metal plates: one held by two screws at the operating side reveals the front condenser, the shutter, and the claw drive; the other, at the side away from the operator, is retained by three screws and covers the gear train.

The motor drives the shutter spindle via a rubber belt. This then drives the claw cam spindle through 1 to 2 reduction gears, so the barrel shutter makes two revs (4 obscurations) per frame. On the claw cam spindle are both the claw cam and an eccentric pin, the former giving the stroke and the latter the retraction, the claw shuttle being guided by a pin fixed behind the spindle.

Compound gearing involving a compound idler gear connects the claw to the lower sprocket spindles in 16 to 1 ratio, and another idler gear gives a 1 to 1 drive from lower to top sprocket. All gears except the two smallest pinions are of linen-reinforced plastic, giving freedom from gear noise. A grub screw secures the inching knob to the claw spindle.

The motor pulley ratio from motor to shutter spindle is $2\frac{1}{2}$ to 1, and since the latter normally runs at 32 revs. per second, the normal motor speed is 80 revs. per sec. = 4,800 r.p.m., giving a good cooling air stream around the lamp from the fan on the motor spindle.

MAINTENANCE. Accessibility is very good indeed throughout this projector, with the one exception of the pressure plate. The two mechanism covers are readily removed, as already mentioned, and for access to the motor brushes one removes the two long screws visible in the circular motor end cover.

Grease-packing of the motor bearings, claw, and fabric gears, and oil-retaining bushes in the spool-arm and mechanism spindle bearings, make lubrication unnecessary for a few years' normal use; but the insistent oiler can safely apply vaseline to the grease points and sewing-machine oil to replenish the spindle bearings.

PERFORMANCE. The machine handles well, with the possible exception that focusing is hindered by the close proximity of the film to the knurled front of the objective lens. Also, the film spooling is unorthodox in

that the take-up rotates in the unconventional direction, thus confusing the person detailed to rewind unless he knows of it. This can be obviated by crossing the take-up cord, but then the focusing difficulty is worsened.

No Gear Noises

The screened picture was rock-steady, and the shutter arrangement assures freedom from flicker down to 12 frames per second. The speed control covers speeds from about 12 to 20 frames per second. The machine is inclined to be noisy, but it is mainly motor and fan noise and there is no trace of harsh running or gear noises. The auto rewind is simply arranged but is a trifle slow and noisy.

The only instructions provided were a simple but adequately illustrated six-page folder in Italian, supported by a cyclo-styled translation, of the projector specification only, in quaint English. Surely some-

thing better than this can be supplied? A good instruction booklet is a useful sales aid, for it commands confidence in the machine.

In some respects the finish of the projector is below standard. The spool-arm spindles were rather loose in their bushes, so there was extra frictional drag which impaired rewinding. Sharp edges remained on such items as the spool-retaining clips and the spool sides. The idler rollers had eccentric sides and inferior plating finish. But these minor blemishes do not impair performance, and mechanical accuracy and finish on important components seemed to be good throughout.

While it lacks any outstanding features of design or performance, this projector certainly behaves well and we judge it to have good staying powers. Submitted by Trixale Engineering Ltd., price £33, case extra £2.

Bilora Pan and Tilt Head

A full range of movements—360° panning, and tilt from vertically down to vertically up—is provided by this well-made pan and tilt head. The rotary movement has a cam-type locking device worked by a small lever protruding from the base, and this can be set for light friction or firmly locked off, or any degree of friction secured in between. The panning movement is quite silky and gives a smooth pan. A scale of degrees is engraved around the body.

The tilt movement pivots around a stout (15mm. dia.) rod set in the body of the

head. The locking of the tilt is provided by a split clamp device tightened up by screwing in the operating handle. The tilt can instantly be freed or adjusted to give any desired degree of friction. After adjusting the tensions of both movements carefully, we filmed shots combining both panning and tilting, with commendably smooth results for a moderately priced head.

The panning handle is $7\frac{1}{2}$ in. long—about right for good leverage—and has a sensible triangular grip firmly pinned

The Bilora has an impeccable finish: plated, black wrinkle and polished aluminium.



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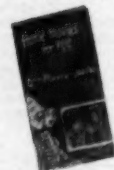


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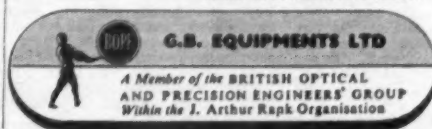
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P.4220. "Puny Express" Woody gets the mail through, despite the machinations of Bandit Buzz Buzzard.



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to the shaft. The leatherette-covered camera platform is suitably proportioned for amateur cine cameras, and the camera fixing screw is held captive by a spring catch but is instantly removable for screwing to the camera before putting it on to the head—a most convenient arrangement.

The camera fixing screw is reversible, one end having our usual $\frac{1}{2}$ in. tripod thread, and the other end the Continental $\frac{1}{2}$ in. thread. When in the head, the camera fixing screw is

locked in position by a spring plunger pushed in by a lever and screw device on the side of the head.

The whole pan and tilt head is very soundly constructed mostly from aluminium castings with cast brass split clamp and steel fittings. The thick bottom plate is made of polished aluminium alloy, and has deep serrations around the edge to act as a grip when this head is unscrewed from a tripod. The base plate on the model we tested was tapped to

take the Continental $\frac{1}{2}$ in. tripod screw.

The Bilora is solidly engineered and has an impeccable finish, plated, black wrinkle, and polished aluminium. It does its job efficiently, represents good value for money, and can be recommended. While it can, of course, be used on any tripod, it was originally made for the Bilora cine tripod and Bilora Rotax Model 2 tripod, both of which it matches in diameter and finish. Price: £6 9s. 2d.

News from the Societies

Reports received by the 18th of the month will appear in the issue published the following month. Club stills are always welcome. (Address on page 539)

Spotlight

High Range A.C.S. is the apt title given to a new club in the Travancore district of South India. Members are all from the tea planting community, which is made up of over a hundred Europeans living in bungalows on tea estates from 4,000ft. to 7,000ft. above sea level. Though their homes are often many miles apart, they enjoy a variety of social activities at the centrally situated Planters' Club, including cricket, rugby, tennis, horse-racing, amateur dramatics and dancing.

The cine club is the latest addition to these groups, and at present members meet once a month in one of the Planters' Club rooms. The Secretary writes:

"It is only in recent years that cine as a hobby has spread in this district, and it has been mainly due to the introduction to India of the relatively cheap Kodak Brownie 8mm. camera. We now have 20 members, all of whom own 8mm. apparatus; and the majority are using the Brownie camera.

Varied Activities

The Society's activities include screening of members' films, demonstrations of equipment and techniques, film competitions and the operation of a small photographic library. Plans are in hand for the production of a club film, but this has to be very carefully worked out. Every October and April many of our members go off on six months' leave, and we are liable to be deprived of actors and technicians in the middle of a film.

Another drawback is that we have scarcely any films with which to compare our own work, as there are no 8mm. libraries in India, and few, if any, cine clubs with whom we could exchange our productions. We therefore rely upon the odd package films brought out from time to time from the U.K. by members. We are hoping to get 8mm. copies of two Ten Best winners, *Two's Company* and *Coming Shortly*.

But on the credit side we have a

tremendous variety of subject matter for our own films. From November to May we usually get perfect weather for colour filming. Apart from documentaries on tea, sports events and local pastimes, leave to the plains offers us subjects ranging from primitive cultivation methods to fishing off the West Coast at Cochin. Then every few years we have the sea voyage to the U.K. to record, and there is always plenty to shoot at Aden, Suez and Port Said.

Colour All the Time

As in America, 8mm. is definitely the amateur's gauge in this country. A Kodak Brownie camera costs between £25 and £30, depending on the lens, and 8mm. Kodachrome costs about £1 3s. 6d. for 25ft. of double-run. Colour is used almost exclusively, though both Kodak and Gevaert put out monochrome stock. Processing is good but takes three weeks or more.

Apart from the Brownie there is little choice in the way of cameras and less in projectors. A Bolex B8 with two lenses costs about £90, and a Nizo Heliomatic with the two fastest lenses, £125. Projectors appear to be imported in minute quantities and at long intervals. Only the Nizo Lucia and Bolex M8R are occasionally available, though sometimes one comes across an Agfa Movector or a Kodak. Other equipment is equally scarce, and good tripods, viewers and titlers are very difficult to find.

Indian Cine Circle?

Our copies of *A.C.W.* are eagerly read by our members, and we get great pleasure out of the advertisement pages. Double Run might be interested to know that it was through his column that I was able to contact Mr. Hart of Madras with a view to exchanging films. Mr. Hart has in turn introduced me to another enthusiast in Bangalore, and it seems quite possible that we might be starting an Indian Cine Circle before long." (Hon. Sec., Mr. J. G. Inglis, Lower Vagavurrai Estate, Talliar P.O., High Range, Travancore, South India.)

On The Way

Erism Research Group has devoted most of its recent meetings to rehearsals for a 9.5mm. production suggested by the F.C.S. "Let's Make a Film" competition. Members claim to have learnt a great deal without yet exposing a single frame. The warm evenings have allowed the Group to conduct their rehearsals outside the club headquarters, and this has proved both an agreeable method of working and an effective way of saving photofloods. One member, acting on an idea gleaned from *A.C.W.*, has tried shooting his own feet while walking. The result is said to be completely successful, though the cameraman admits that one more step would probably have sent him sprawling on the ground on top of the camera. The purpose of the shot is not divulged. (Hon. Sec., Mr. L. Sumner, 69 Ashford Avenue, Middlesbrough.)

Streatham C.C. has organised a competition between the 16mm. and 9.5mm. groups. Each section is to produce a film on any subject by a certain date, and there are unusual production restrictions. Exactly 200ft. of stock must be exposed in one day. Four cameras will be available to each group on the day of their choice. A further month will be allowed for editing, and the subjects of both films will be kept secret throughout this time. Finally the films will be projected before club members without beginning or end titles (why?) and members will be asked to judge each film on its merits. Whether the single day allowed for shooting is meant to encourage fast production we are not told; but in our view it is likely to demonstrate the disadvantage of adding unnecessary difficulties to what is already a sufficiently challenging hobby.

This Streatham We Know?, a 16mm. documentary which is providing members who thought they knew their district with some surprises, is progressing satisfactorily, and a script conference is planned for a 9.5mm. ghost story production. Several derelict and appropriately eerie buildings have been selected as

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possible locations, and music has already been recorded. (Sec., Mr. T. Nunn, 9b Pope's Road, S.W.9.)

In Production

Kingsway F.U. reports that the fine weather hasn't extended over the whole Continent. Two members currently attempting to produce a holiday film in Switzerland have been finding the weather anything but helpful—though they have managed to record some unseasonable atmospheric effects. 16mm. negative stock is being used. The Unit's next production, a comedy, is at present held up by difficulties over locations and cast. Enquiries to Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx.

Kidderminster F.S.'s thriller, *Suspicion*, is keeping the production unit busy after their return from the summer recess. Weekly meetings have been resumed, and members' films will be screened at guest evenings. The colour films shot by one member during his travels through Pakistan and other countries are arousing particular interest, and another member's 9.5mm. productions filmed over a number of years are also eagerly anticipated.

Demonstrations of equipment, projection, titling, processing, shooting and lighting are to be included in the coming winter programme. All three gauges will be represented, and the Society's equipment caters for the screening of films with s.o.f., tape or disc accompaniments. New members will be welcomed at any of the weekly meetings, which are now held on Tuesdays at the Victoria Carpet Company's Sports and Social Club Room, Green Street, Kidderminster. (Hon. Sec., Miss B. Colling, 49 Hamstone Road, Areley Kings, Stourport-on-Severn, Worcs.)

St. James' Film Society (Southport) used holiday-makers in Southport's famous Lord Street as extras during a recent shooting session for *The Cost of Loving*. This comedy is described as a boy-meets-girl story with a mistaken identity twist, and is being shot on monochrome neg.-pos. stock. The camera crew report that tape boards have once again been found useful for cutting and preserving the original negative. Members anticipate that the film will be finished by the end of September, and that its 260 shots will run to about 900ft. (Publicity Manager, Miss B. Joyce McKinnell, 25 Clovelly Drive, Hillside, Southport, Lancs.)

Ray A.C.G. has had to retake a couple of shots for *The Happy Wanderer* as the result of a continuity error and is considering retaking one domestic scene. Several scripts and films are in course of preparation by individual members, but a discussion meeting on the next 9.5mm. club production resulted only in the decision to make "something weird and eerie in monochrome."

8 a.m. Symphony is the title of film to be shot by members as an exercise; length is restricted to a single run of 8mm., two chargers of 9.5mm., or 50ft. of 16mm. The completed films are to be screened in November. A film competition is planned for later in the year. Lighting demonstration results will be illustrated at a forthcoming meeting with a still camera. (Hon. Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Ches.)

Planet F.S.'s *Roots of all Evil* is nearing completion, and members are reported to be well satisfied with progress on this comedy. The production on the Wolf Cub movement scripted by the same writer is also well under way, and a liaison officer has been appointed to keep all concerned in current and future productions well informed of plans and preparations. The Society continues its policy of encouraging members by offering cameras and film stock for individual productions. It is allied to a series of weekly programmes which have recently included instruction evenings on the loading and use of various cine cameras, and talks on the problems and pitfalls confronting the novice.

The success of this new scheme is proving invigorating; no member can complain that lack of equipment or instruction prevents his producing an individual film. Results of the policy are expected to be seen in the entries for the Society's annual film competition later in the season. Details of future programmes and membership may be had on application to the Hon. Sec., Mr. H. W. Denton, 215 Chase Road, Southgate, N.14.

The Grasshopper Group reports that the specially composed music for the track of the forthcoming s.o.f. Kodachrome pixilated comedy, *Brides and Grooms*, has now been edited. The musicians recently attended a "screening" of the finished track at the National Film Theatre. (The B.F.I., having granted £100 through the E.F.F. Committee towards the film's production, are keeping a fatherly eye on progress.)

Work on Battle of Wangapore, the first amateur s.o.f. Kodachrome cartoon, continues. The unit responsible for art work and animation under John Daborn's direction has been spurred on to fresh efforts by screenings of the work so far completed in synchronisation with the pre-recorded track—again a specially composed musical score. The response to the first programme of experimental and cartoon films, organised by A.C.W. contributor, Derek Hill, has been so encouraging that members are hoping to find larger premises for the next show. Space restrictions meant that many applications for admission had to be rejected. Grasshoppers who attended came from Middlesex, Kent, Herefordshire, Surrey and, in one case, Wiltshire. (Hon. Sec., Mrs. J. Clark, 1 Maude Crescent, North Watford, Herts.)

Kingston and District C.C.'s third production of the summer season may eventually be shown on commercial T.V. A well-known company of lawn mower manufacturers approached the Club to make an advertising film—though members emphasise that only expenses will be paid by the sponsors. The film is not being treated as a profit-making proposition by the Club, though if it proves successful the prestige value should be considerable. 16mm. Kodachrome stock is being used, and about 450ft. of film will be shot to give a final approximate 250ft. after editing.

Five people are working on the production, which is being written and directed by John Daborn, who will also be responsible for animated sequences showing the mower's

horizontal rotary blades in action. Sequences depicting the progress in grass cutting from the days of Chaucer to modern times will be featured. Commentary and sound effects will be added after shooting. Shots already taken with a Bolex are said to be very promising, though slight over-exposure may affect the quality of any copies. The lawn of a member's house has been found very suitable as a location.

One recent shooting session, planned as an all-day affair at the company's workshop, provided more problems in the way of lighting and technical difficulties than the unit had anticipated, and shooting did not begin until about 6 p.m. The rushes of two 8mm. productions, *What Will the Neighbours Say?* and *Three Blasts for Danger*, are being screened at a special meeting before the opening of the new season in September. The latter film has been held up by the departure of the leading man from the district. (Hon. Sec., Miss Margaret E. Turner, 8 Meadowside, Walsingham-Thames.)

Welling and District C.C.'s work on *Murder from Without* has been delayed by the usual holiday hold-ups, but progress is still regarded as satisfactory. The next group production may be an 8mm. colour documentary, which will probably be shot principally out of doors. Members are hoping to screen the latest Pathescope Open Award Winners in the near future. At one recent club evening a member demonstrated a Gen projector, but despite the interest which it aroused, no one seemed to be converted to 9.5mm. sound—possibly, the Secretary suggests, for financial reasons. (Hon. Sec., Mr. J. Hornsbury, 103 Parkview Road, New Eltham, London S.E.9.)

Work Completed

Bristol A.C.S.'s first meeting of the winter season is to be devoted to a screening and discussion of two new club productions, *The Bird Book* and *With Love from Bobby*. Despite technical shortcomings, the former is said to be proving an even more popular film than the Society's Ten Best winner, *You Call Yourself Scouts*. A troop of Scouts and Cubs camping in a field near the director's home were invited to see both films, and emphatically preferred *The Bird Book*. *With Love from Bobby* is the work of a unit made up of beginners in cine work.

The Society has recently joined the F.C.S., and the postal programme of their award winners in the 1954 competition will be presented on 4th Oct. A contribution towards the cost of a plaque commemorating the centenary of Friese-Greene's birth in Bristol has been made, and members are to make a short film of the unveiling ceremony by the Lord Mayor, who has promised to attend the Society's presentation of the Ten Best in November.

A representative of Butlin's Holiday Camps who saw *You Call Yourself Scouts* at the Potters Bar Ten Best screening borrowed a copy to try out on various audiences with the idea of screening it at children's shows at the camps. But eventually it was decided not to buy copies after all, as, according to the reaction report, older people could follow the

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Slough. 22nd Sept. at 7.30 p.m. Presented by Slough Film Society at Central Hall, High Street, Slough. Tickets 3s. reserved, 2s. 6d. unreserved from Mrs. L. J. Cooke, 27 Lascelles Road, Slough.

London. 23rd, 24th Sept. at 7.30 p.m. Presented by Meridian Film Unit at Lewisham Unitarian Hall. Tickets reserved 2s. 6d., unreserved 2s. from Lorna Dadson, 66 Arngaak Road, London, S.E.6.

Northwood, Mx. 24th Sept. at 3 p.m., 6 p.m. and 8.30 p.m. Presented by Pinner Cine Society at Boys' Club, Hallowell Road, Northwood, Middx. Tickets 1s. 6d. after noon, 2s. 6d. evening from Mrs. D. L. Titkin, 97 Rickmansworth Road, Pinner, Middx.

Kingston-on-Thames. 30th Sept. 1st Oct. Friday at 8 p.m., Saturday 3 p.m. and 8 p.m. Presented by Kingston and District C.C. at Public Library Lecture Hall, Fairfield Road West, Kingston-on-Thames, Surrey. Tickets 2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey. (No tickets sales on door).

Berkhamsted. 30th Sept., 1st Oct. at 7.30 p.m. Presented by

Berkhamsted Amateur Cine Club at St. Peter's Hall, High Street, Berkhamsted. Tickets 2s. from Miss B. M. Nethercot, 46 Meadow Road, Berkhamsted, Herts.

Blackburn. 6th Oct. at 7.30 p.m. Presented by Blackburn Arts Club at People's College, Whalley Range. Tickets 1s. from P. W. Gerrard, 3 Geddes Street, Feniscleffe, Blackburn, Lancs.

Sevenoaks. 6th Oct. at 8 p.m. Presented by Sevenoaks Cine Society at King's Hall, Sevenoaks. Tickets 2s. 6d. from Miss Barney, "Dalegarth", Oak Lane, Sevenoaks.

Trowbridge. 7th Oct. at 7.30 p.m. Presented by Trowbridge and District Camera and Cine Club at Court Hall Cafe, Trowbridge. Admission by programme, 2s. from Arthur A. Gilbur, 25 Westfield Rd., Trowbridge, Wilts.

Altrincham. 12th Oct. at 7.45 p.m. Presented by Ray Amateur Cine Group at The Cheshire Room, Stamford Hall, Altrincham, Cheshire. Tickets 2s. from R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.

Hull. 17th and 18th Oct. at 7.45 p.m. Presented by Hull and District Cine Society at Jacksons Ballroom, Paragon Street, Hull. Tickets 2s. from Jordans Ltd., Prospect Street, Hull.

Cambridge. 18th and 19th Oct. at 8 p.m. Presented by the Granta Film Unit, at the Guildhall, Cambridge. Tickets 2s. from University Cameras, 1 St. Mary's Passage, Cambridge.

Liverpool. 19th, 20th and 21st Oct. at 7.30 p.m. Presented by the Liverpool Amateur Photographic Association at Radiant House, Bold Street, Liverpool. Tickets 2s. from M. McCarthy, 17 Devon Street, Liverpool 3.

Swindon. 20th Oct. at 7.30 p.m. Presented by Swindon Film Unit at the Arts Centre, Regent Street, Swindon. Tickets 1s. 6d. from V. H. Gardiner, 16 Bampton Grove, Swindon, Wilts.

Bournemouth. 28th and 29th Oct. at 7.30 p.m. Presented by the New Forest Cine Club, at British Legion Hall, Whitefield Road, New Milton (28th Oct.) and at St. Peter's Hall, Hinton Road, Bournemouth (29th Oct.). Tickets 2s. from J. K. Friend, Scroy Farm, New Milton.

film, but felt uneasy about the absence of a sound track, while younger children found it difficult to follow.

Shooting has been completed on the club's Kodachrome, magnetic stripe comedy travelogue, *Heritage of Beauty*. The director is at present hitchhiking to Istanbul, but hopes to be back to edit the film in September. *Western Gateway*, another magnetic stripe film which tells the story of the growth of Bristol, will have its premiere showing in October. New members are always welcome, and can obtain copies of the Society's programme from any Bristol cine dealer or from the Hon. Programme Secretary, Mr. P. Grosset, Avonside, Kelston, Nr. Bath, Somerset. All enquiries to the Hon. Sec., Mr. E. J. Worsell, 39 Footshill Road, Hanham, Bristol.

Wulfrun C.C. reports an excellent attendance at outdoor filming sessions during the summer. New members, in particular, have profited by watching the Club's older hands at work. The enthusiasm which the producer of *Love on the Links*, an 8mm. "quickie" lavished on his subject has made members eager to see the finished film, which is to be presented at the beginning of the winter season. A new publicity drive, aimed at assuring prospective new members that lack of personal equipment is no bar to membership of the Club, is planned. There is now adequate apparatus for all newcomers to practise on at the Club's headquarters, Compton Grange, Compton Road, Wolverhampton. (Hon. Publicity Manager, Mr. J. R. Jones, 3 Adams Road, Finchfield, Wolverhampton.)

Grosvenor Film Productions (Bath) has been surprised by the reception accorded to its latest production, *Johnny Ringo*. Though intended as a satire on Westerns, complete with ridin' shootin', saloon girls, crooked sheriff, drunken doctor,

a treacherous hero-cum-villain, and a title song sung by a well-known local artiste, audiences have greeted the film as a perfectly serious story. This suggests to us to be a very good reason for considerable discussion and enquiry, but the club thinks differently. "The film is far beyond our expectations," say members, "and coupled with all the fun we had making it, we can sit back feeling very happy about the whole thing."

A jamming camera has held up *Sign for Murder*, but members anticipate that the film should be in the cutting stage by October. The worst jam—from the cast's point of view—occurred as the murder victim did a spectacular fall down a stairway. The scene had to be shot again, which meant another fall by the rather bruised and battered actor. The club's lighting expert has completed a junction box which plugs into the mains and allows of any number of leads. It has its own built-in fuse box and a warning lamp which lights when the box is in use. It has already been used for interior and exterior shooting, and has proved very satisfactory. (Hon. Sec., R. B. Brinkworth, "Grosvenor", Lyncombe Vale, Bath.)

Notes and News

Sarnia F.U. (Guernsey) is already catering for all three gauges, despite the fact that the club was only formed in May of this year. A Nissen hut 30ft. x 16ft. has been obtained for use as a cinema/studio, and members are busy converting it and adding two small rooms. One will be used as a workshop and one as a committee room. A club dance and raffle have helped to improve the state of the Unit's finances, and another similar function is planned for the near future. (Sec., Mr. John F. Stevens, 4 Sunrise Terrace, Rouge Rue, St. Peter Port, Guernsey.)

Central A.C.C. (Birmingham) is hoping that leading cine personalities in the district will be giving members the benefit of their knowledge and experience during the coming winter season through talks and shows. The first film evening will be devoted to 9.5mm., and the 1953 Patheoscope award winner, *Which Came First?* will be screened. Many amateur award winning films on all gauges are to be presented during the season, and local lone workers are invited to the Club's meeting place, the Queen's Head Hotel, Steelhouse Lane, Birmingham 4, any Thursday evening. Experienced amateurs who would like to give members a show or lecture are invited to write to the Sec., Mr. H. J. Ealing, 17 Hazelhurst Road, Castle Bromwich, Birmingham.

Capetown P.S. Cine Section's meetings have recently included talks on building a twin turntable, and the history and production of "Camera News". Two professional shorts and three amateur productions were presented during August, and the Society's A.G.M. and an outing to Milnerton completed the month's programme. (Hon. Sec., Mr. R. Rodriguez, P.O. Box 2431, Cape Town.)

Dundee C.S.'s winter season begins on 27th Sept. at 7.30 p.m. at the Steeple Club, 80 Nethergate, when new members will be welcome. It is hoped to stimulate greater interest in group film production, and ideas for future films will be encouraged. An additional unit may be formed, and a demonstration of interior filming to a script will be given early in the season. A titling evening in October will enable members to make their own titles for the individual films. (Sec., Mr. W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.)

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given to a new group in North-East London. A preliminary meeting has already been held, and a hall has been put at members' disposal for use once a month. As it is already equipped with a projector and screen, the future for film programmes looks bright. Members are eager to begin film production, and ideas are to be discussed at a second meeting. Anyone interested in joining the group is invited to contact the Organiser, Mr. W. Kiberd, 3 Eastdown House, Amhurst Road, London, E.8.

West London F.U. now caters for all three gauges, and has strong 9.5mm. support from a group originally intended as a separate club. The Chairman of the Unit invited the new organisation to join forces with their members. (Chairman, Mr. A. F. Shave, 77A Adelaide Grove, W.12.)

Croydon C.C.'s historical documentary, *Croydon and the Archbishops*, is reported to be progressing well, and is expected to be in the editing stage very soon. The Club's scriptwriters are still busy on the 8mm. murder story with non-syn. s.o.t. dialogue. The biggest snag encountered so far is a prop—a stuffed parrot essential to several sequences. The props man has searched Croydon without success, and the Club now appeal to any reader who can help to contact the Secretary, Mr. H. Janconi, 13 Penhurst Road, Thornton Heath, Surrey.

Liverpool A.P.A.C.G.'s 8mm. and 16mm. units have both completed their versions of a basic treatment written by a member who was unable to take part in either production. The 16mm. director praised the neg.-pos. development of an against-the-light shot taken at f/1.9 in a deep hollow, for the shot matches others taken at f/8 and the backlighting gives an extra depth to the image. But in the same breath he complains of a silhouette effect which failed because of compensated printing.

Apparently he took a reading of the sky (f/11) and his subject read (f/2.8). Not wishing to lose detail completely, he set the lens at f/5.6. Thus he unwittingly gave the compensator an image to correct, and lost his contre-jour effect.

An ancient three-wheeled Reliant van parked outside a shop caught the director's attention as being just the thing for the film's final scene, and he approached. The owner, though rather pessimistically. To his surprise, said owner was so enthusiastic that the shots were in the can by the following week-end. Members plan to show one of the two versions of the production at the Ten Best premiere on 19th, 20th and 21st Oct.

Another activity in what promises to be a busy month is the week-end course in cinematography at Burton Manor in the Wirral, the date of which has now been changed to 28th-30th Oct. Cost of the week-end, including full board and all facilities, is only £1.10s. A display of equipment of all gauges, and screenings of *Back of Beyond* and *Pipelines* have been features of recent meetings. Future plans include lectures on cartoon work, pictorial composition and cine equipment maintenance. (Hon. Sec. Mr. Matt McCarthy, 9 Weaver Street, Walton, Liverpool 9.)

Manfield and District C.S. has a detailed winter programme planned which covers a wide number of

aspects of cine work. Lectures on titling, camerawork, holiday films, sound, synchronisation, animation, trick photography and lighting effects will be given, and discussions, film shows and demonstrations are to be held. These activities will all take place in the new club room. Members moved in a few weeks ago, and are very satisfied with the accommodation, which includes a hall with stage and seating capacity for over a hundred, a kitchen, a buffet bar and even something suspiciously like a box office! The address is St. Aidan's Church Hall, Moor Lane, off Sutton Road, Manfield. A shortage of script ideas is holding up practical filming, but members are anxious to produce an entry for the next Ten Best competition. The Society is said to "lean more towards the arty-crafty type of script with the accent on atmosphere and photography". New members, with equipment and "large chunks of fertile imagination" are still wanted. (Sec., Mr. R. Robinson, Norwood Cottage, Teversal, Notts.)

Mitcham and District C.S. has a full Winter programme planned, and is to include among the usual filming, screening and tape recording activities a series of film shows for the local Old People's Home. The first meeting of the new season was held on 14th Sept., and future club evenings will be held on alternate Wednesdays. The Society is anxious to contact other local cine groups; an association with Cine-Amateurs 9.5 has already been formed. A few more members are urgently needed. Enquiries to the Secretary, Mr. S. F. Menday, 2 Bellais Avenue, London, S.W.2.

Forthcoming Shows

Croydon C.C. is to present the 1954 I.A.C. prizewinners at its H.Q. The Community Centre, The Pond, Thornton Heath, on 24th Sept., at 7.30 p.m. Tickets, 1s. 6d. (centre block reserved at 2s.), from the Secretary, Mr. H. Janconi, 13 Penhurst Road, Thornton Heath, Surrey. (THORnton Heath 2082, evenings only.) Tickets can be held for collection at the Community Centre between 12 noon and 7 p.m. on the day of the show.

New Clubs

Knoles Films (Sevenoaks) is the name given to a production unit made up of four enthusiasts with an average age of twenty. Their first film, *The Last Cigarette*, is already under way. It is expected to run to about 500ft., and tells three short dream adventures concerning an imagined tobacco shortage. The principal actor is an assistant schoolmaster who has had some acting experience with local dramatic societies, and the scriptwriter/director is a journalist. The other members of the unit are an electrician and a National Serviceman. A converted Pathe H f/1.9 camera with Meyer lenses is being used, and the production is being shot on Gevaert stock. Members hope to complete the film by the end of the Summer, and to submit it to the next Ten Best competition.

From the Magazines

An interesting item from Vancouver H.M.S.'s ever-lively *Reel*

Talk describes a new use for TV in the Los Angeles yard of the Southern Pacific R.R. "The yardmaster can sit in his office and watch and control switching in his yard on a number of 14in. TV screens. The cameras, some on 95ft. towers, are remotely controlled from as far as 3,000ft. away; this includes turning the lens turret, panning the camera, and operating the wind-shield wiper on the box which houses the camera. There will eventually be 13 TV cameras in use in the yard."

The Link, the lively and informative journal of A.C.W. 9.5mm. Cine Circle No. 8, continues to maintain its high standard. A report on the Hollywood Hot-Splice is included in the latest issue. "The machine is made of stainless steel with a slip-on rubber base to give it a good grip on a smooth surface. To look at, it is like most of the splicers we have over here, but there is a resistance fitted in the base. To make a splice the machine is plugged into the mains. (It is rated at 110 volts). It takes about two minutes to warm up. The resistance is controlled and keeps the splicer at a steady temperature."

"This splicer does not weld the film electrically; the resistance heats the whole machine, and after making a splice in the ordinary way, the heat dries the cement very quickly and serves to prevent it running under the film to spoil the next frame. Another good point is that it does not give such a big splice as most splicers, and the splice cannot be seen on the screen. The scraper has very fine teeth and takes the emulsion off in a fine powder without catching the film."

Other contributions in *The Link* come from the U.S. and Australia, and there is one disturbing reference to a possible attempt at official censoring of amateur films in Tanganyika. An American member writes: "Du Pont has recently announced its new Cronase polyester photographic film base, which is extremely tough" and refers to "a transparent adhesive tape with a Maylar base, which means no more broken splices, steadier projection and temporary splices that hold. It is stated that the splice is stronger than the film itself. The splicing contraption is being made here, but no price is quoted." He also gives a useful paint formula for a white screen surface: "4 oz. stick glue, 4 oz. glycerine, 8 oz. zinc oxide, 1 quart water; soak glue in water overnight, then heat and stir in water ingredients; apply while hot to canvas or heavy cloth with a brush, and stretch until dry. These quantities will cover about 25 square feet."

Grasshopper News, the organ of John Daborn's Grasshopper Group, applauds John Hall's idea for closer co-operation between film societies and cine clubs recently discussed in A.C.W. "At last the amateur film movement is waking up!... We have been in contact with Mr. Hall ever since the announcement of his scheme was first published, and we fully support his ideas. Now the Federation of Film Societies has given its blessing to the scheme, and it is up to us as a leading amateur experimental group and to film societies to help the scheme along."

The editor asks for opinions on the proposal that the Grasshoppers should distribute suitable experimental films, as well as their own.

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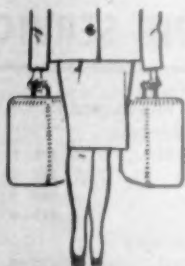
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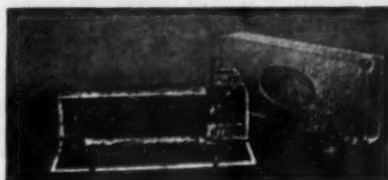
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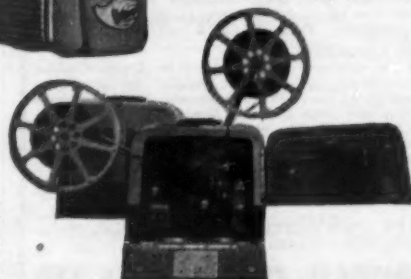
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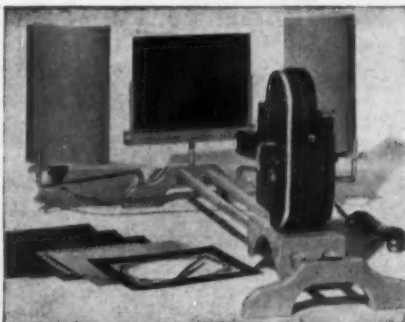


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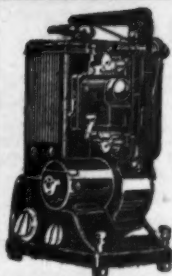
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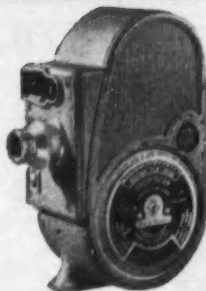
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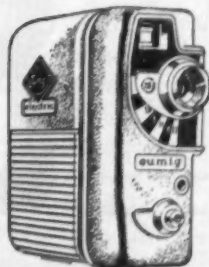
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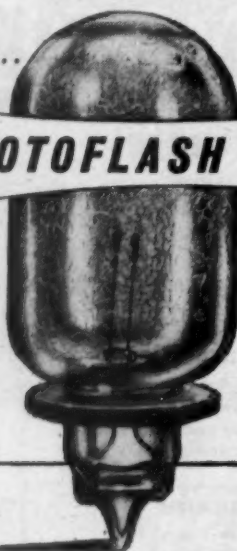
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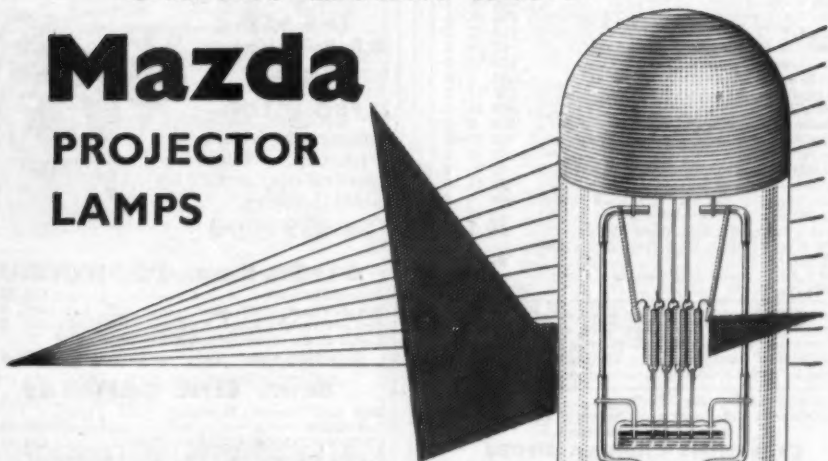
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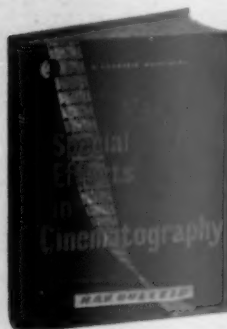
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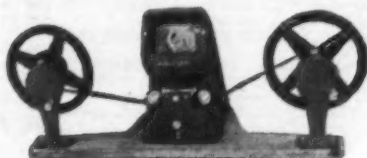
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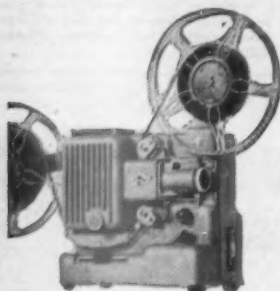
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**Paillard Bolex H8** cine camera, 8mm., D.R. lever-turned, 3 turret lens, 4in. f/1.5 Gorlitz, 1in. f/1.5 Dallmeyer, 1 1/2in. telephoto f/2.8 Gorlitz. Speeds 8 frames-64. Backward, single exposures, etc. 10ft. cable release, exposure meter, filters, beautiful leather fitted case. G816 projector, dual 8mm. and 16mm. Stills, reverse, rewind. 2 screens, splicer, spare lamp and spools. All in fitted case. Nearly £360 worth of equipment. £220 or reasonable offer considered. **Box 842.**

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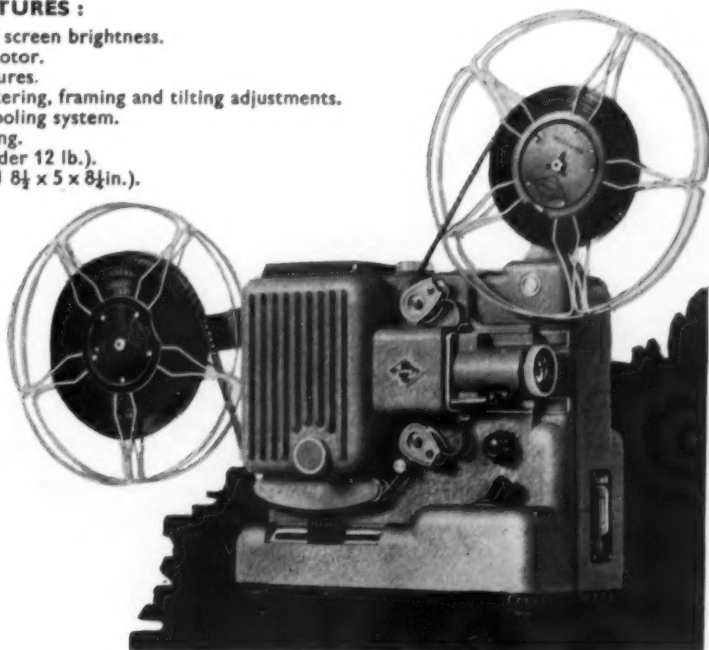
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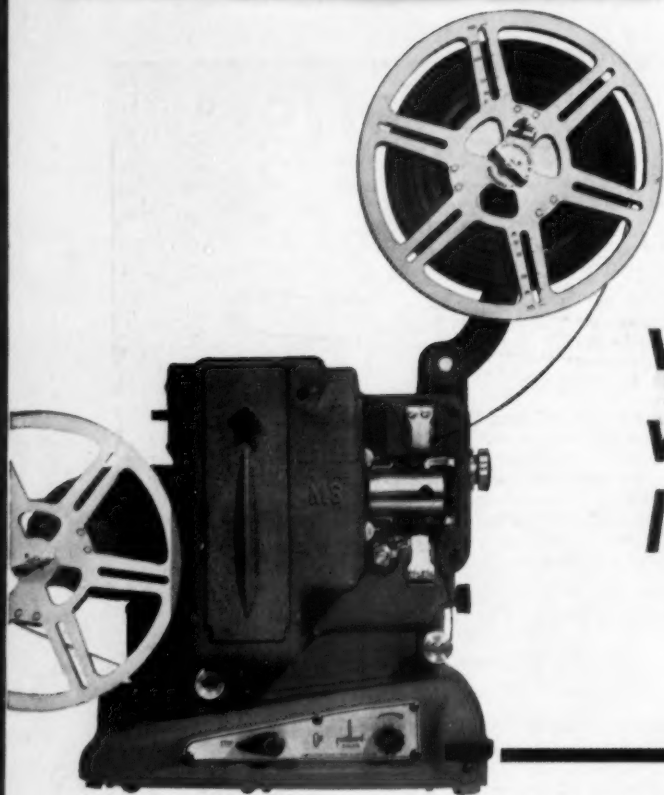
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